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A Complete System
of
LATIN PROSODY

for the use of
SCHOOLS, COLLEGES AND PRIVATE LEARNERS

BY

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of "A Translation of Jacobs' Greek Reader," "A New
Literal Translation of Longinus on the Sublime," etc.*

NEW EDITION

NOBLE AND NOBLE, *Publishers*
76 Fifth Avenue New York

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Printed in U. S. A.

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PREFACE.

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AMONG the most highly polished nations, whether of ancient or of modern times, a knowledge of Latin Prosody has ever been regarded as a qualification indispensable to every one claiming the reputation of a classical scholar. And, considering the intimate connection subsisting between the knowledge of a learned language, — particularly of one so marvellously metrical as the Latin, — and that of its Prosody, this cannot seem strange: because without the latter the former is in some degree unattainable, or at least imperfect.

With the single exception of the Greek, probably no language in the world can boast a versification approximating that of the stately Roman. In beauty, sweetness, and melody, it is unrivalled; in the admirable arrangement of its vowels and consonants, it is the perfection of art; while the harmonious and ever-varying recurrence of long and short syllables (in strict accordance with the nicest principles of music) has rendered Latin verse, for more than two thousand years, the purest standard of rhythmical and poetic excellence. To the most casual observer, then, it must be evident that a knowledge of the Prosody regu-

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lating the accentuation as well as the pronunciation of this rich, majestic, and mellifluous tongue is, with the classical scholar, not merely a matter of choice, but of necessity.

No one certainly can pretend to *fully* understand a language which he cannot correctly read; but no one can read the sonorous and musical language of ancient Rome without a thorough acquaintance with its Prosody; it thence follows that a knowledge of the latter is indispensable to a proper understanding of the former, yet how many are found among those calling themselves classical scholars, who can scarcely read a page in Virgil or Horace, much less of Homer, without perpetrating as many Prosodial blunders as there are lines—yea, words—in the page! Why is this? Why of all countries in the world should the United States, with the reputation of possessing the greatest number of colleges in proportion to the population, suffer the imputation of producing the worst Prosodians? Because in the United States, of all countries of the world, the Prosody of the learned languages has not received the attention which its importance demanded, or the more finished classical studies of other countries required of either professors or students. Another cause consequent on this, the general incompetence of teachers to impart a proper knowledge of its rules or their application, has probably proved more injurious to this branch of classical literature than any other, in numberless instances amount-

ing to its partial neglect or even total desuetude; for men too often affect to despise or undervalue what they cannot appreciate or do not understand. From these and various other causes,¹ not forgetting that too operative, utilitarian, *cui bono* principle, which bears so powerful a sway over all studies and pursuits on this side of the Atlantic, the cultivation of this elegant acquirement has never received a due share of encouragement in the United States.

With the exception of two treatises by Professor Anthon, there has been no work deserving of the name published in this country. One of these, however, was little more than a republication of the well-known work written in Latin by the learned Jesuit Alvarez, with a translation of the rules and some few trifling corrections and improvements; the other, if not a more useful, is a far more elaborate production, every way creditable to Professor Anthon's high reputation as a profound scholar and an accomplished Prosodian.

But to the compiler as well as to many other classical teachers, this latter, although a work of great merit and laborious research, has always appeared defective in two great essentials; viz., *comprehensive brevity* and *educational permanency*, both in its details and mode of teaching. (1) In "comprehensive brevity"—a quality indispensable to all elementary works—the rules and examples are divided, broken up, and scattered

¹ Enumerated in the course of the work.

into portions so far apart that before the pupil has arrived at the end of the rule and examples, the commencement is not unfrequently forgotten ; (2) in “educational permanency” — a quality of paramount necessity to the pupil — the mode adopted of giving the rules in English only, and in isolated paragraphs or sentences, often too loosely paraphrased, is not calculated to leave a permanent impression on the memory, which requires the objects presented for its retention, in a form more tangible as well as more impressible.

Here the superiority of Latin Rules is manifest, presenting *within the shortest space, in regular Hexameter verse, and in form calculated to leave an indelible impression on the mind of the learner*, all that is requisite for the clear understanding of each rule and its various exceptions.

To attempt in any other way to teach Latin Prosody soundly, and with a view to permanent retention, must, in the vast majority of cases, ever prove abortive ; and in the course of the compiler's experience, for more than twenty years as a teacher of classics, as well in Europe as in America, he has never met a good Prosodian, who had not been taught in this manner — by rules brief but comprehensive, written in Latin Hexameter verse, with (or without) a translation in the vernacular.

In the compilation of the present work, the author has taken care to adapt it to either method, — that of teaching Latin Prosody by Latin rules only or by English, — whereas the translation ap-

pended to each rule will suit the purpose of those who may prefer the latter ; so that the advocates of either can adopt that of his choice, or, following the *crede-experto* advice of the compiler, make use of both united.

The plan of the work is, nevertheless, different from any hitherto published, and, as it is believed, an improvement on all preceding compilations, whether in Europe or in America. Wishing to render it as easy and as intelligible as possible to the tender capacity of youth, as well as to raise it by regular gradation to the capacity and comprehension of the more advanced, the compiler has, after giving each rule in Latin Hexameter verse, followed in a sufficiently literal translation : (1) exemplified not only the rule but its various exceptions and observations by *single words* only, without at this stage embarrassing the student by examples in Hexameter or any other kind of verse ; (2) he has given *Promiscuous Examples* — still by single words — for exercising the learner in the rule under consideration as well as on all the preceding rules without anticipating any subsequent ; (3) he has, for each rule, exception, and observation, given *Examples in Composition*, or in combination of feet, Hexameter¹ throughout (save in two or three unavoidable instances) ; and (4) after the pupil will have, in this manner, gone through,

¹ Any other species, until the pupil had read and studied the sections on *Metre*, *Versification*, and *Different Kinds of Verse*, being deemed anticipatory and irrelevant.

not only the *Rules of Quantity*, but the *Figures of Prosody* and the sections treating of *Metre*, *Versification*, and the *Different Kinds of Verse*, the compiler has given at the end a SUPPLEMENT or RECAPITULATION, containing examples of *all* the *Rules of Quantity*, *Figures of Prosody*, and *Different Kinds of Verse* requisite to test the pupil's progress at the conclusion of the work.

In the text, little has been admitted not pertinent to the rule under consideration; in order that the student, having nothing to unsettle his eye or distract his attention, may afterwards more profitably peruse the illustrations, derivations, or remarks thrown into the notes in the margin. By the time the pupil has gone regularly through this work, if carefully directed by a judicious teacher, it may with all confidence be asserted that he will have acquired a better, more extended, and enduring knowledge of the subject than by any other compilation extant.

The object of the compiler has been to collect within the shortest space what his own experience had long felt to be a desideratum, — *A Compendious but Complete System of Latin Prosody*, embracing all that is necessary to impart a correct knowledge of this elegant branch of classical study, — in one word, to constitute *the easiest, the best, the most concise, and yet the most comprehensive Latin Prosody ever published*.

How far he has succeeded, remains with the public voice to determine.

REVISER'S PREFACE.

THE revision of Casserly here presented to the public aims at brevity and clearness.

The rules of Prosody, formulated by Alvarez, and somewhat modified by Casserly, have been, in some instances, altered so as to be more comprehensive though not less brief, and simple as well as elegant.

The many typographical errors of former editions have been removed, and the work, so well known and deservedly esteemed, made more useful to the classical student.

By adding a list of Latin Poets with an estimate of their merits as metrical authors, the publishers have greatly enhanced the value of the work.

A few notes in an Appendix may be of some interest (p. 158). The reviser, while calling to mind, "*Humanum est errare*," hopes that his humble efforts may not have been in vain.

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LATIN PROSODY.

SECTION I.

PROSODY¹ is that part of grammar which treats of: 1st, *Accent*; 2d, *The Length or Quantity of Syllables*; 3d, *The Correct Pronunciation of Words*; 4th, *The Different Species of Verse*; and 5th, *The Rules of Metrical Composition*.

Letters are divided into vowels and consonants. The vowels are six: A, E, I, O, U, Y. From these are formed nine diphthongs: Æ, AI, AU, EI, EU, Œ, YI, OI, UI; as in *Præmium, Maia, Aurum, Hei, Europa, Pæna, Harpyia, Troia, Quis*. Some of these, however, are not, strictly speaking, proper diphthongs.

Consonants are divided into mutes and semivowels. The mutes are eight: B, C, D, G, K, P, Q, T. The semivowels are likewise eight: F, L, M, N, R, S, X, Z. Of these semivowels, four, viz., L, M, N, R, are called liquids, because they easily flow into, or, as it were, *liquefy* with other letters² or sounds. F before the liquids L and R

¹ From two Greek words: *πρός*, "according to," and *ᾠδή*, "song or melody."

² With the mutes, for instance, when preceding them in the same syllable.

has the force of a mute. Two of the semivowels are also called *double letters*, X and Z: the X being equivalent to CS, GS, or KS; and Z having the force of DS or SD. The letter H is not regarded in prosody as a letter or consonant, but as a mere aspirate or breathing. The letters I or J, and U or V placed before vowels, are regarded as consonants: as, *Janua, Jocus, Vita, Vultus*.

U generally loses its force after Q, and sometimes after G and S; as, *Aqua, Lingua, Suadeo*: being, in some measure, absorbed by, or liquefied into, the letter preceding. It sometimes, however, retains its force; as, *Exiguus*.

SECTION II.

OF ACCENT.¹

Accents in Latin were little marks placed over words to direct or distinguish the tone or inflection of the voice in pronunciation. During the flourishing state of the language, these tones or inflections were not marked in books; because the Romans, to whom usage and practice had made them at once both natural and familiar, did not require the aid of any such accentual guidance to the proper enunciation of their native tongue: *Exempla eorum tradi scripto non possunt*—says Quintilian. They were invented in after times to fix the pronunciation and render its acquisition easy to foreigners.

¹ From *accentum*, wh. fr. *accino*, “I sing to,” or “in concert with.”

Of these accents there were three: viz., the *acute*, marked thus (´); the *grave*, thus (`); and the *circumflex*, thus (^), being the junction of the other two. The *acute* was also called ᾤσις, because it elevates the syllable, as, *dóminus*; the *grave* — which is in reality the absence or privation of accent — is called θέσις, because it sinks or depresses the syllable, as, *doctè*; ¹ while the *circumflex* both elevates and depresses it, as, *amâre*.

These accents, being invented solely to mark the tone, elevation, or depression of the voice, were not regarded as signs of the quantity of syllables whether long or short. In modern typography they have — an occasional use of the *circumflex* excepted — been long generally omitted; yet as the reading or the recitation of the Latin language is (or at least ought to be), in some degree, regulated by their influence whether marked or not, it has been considered necessary to give a few short rules for their application.

MONOSYLLABLES,

1. If long by nature, are always supposed to have a *circumflex*; as, *flôs*, *spês*, *ôs* (*oris*), *â*, *î*: if short by nature or long by position, they are considered to have an *acute*; as, *vîr*, *ôs* (*ossis*), *fâx*, *mêns*.

¹ The last syllable of Latin words (in dissyllables, etc.) never admits the *acute* or *circumflex* unless for the sake of distinction between words similar in orthography but different in meaning; as, *ergô*, "on account of," to distinguish it from *êrgo*, "therefore"; or *ponê*, "behind," from *pône*, the imperative mood of *pôno*. The *grave* is, however, supposed to be placed over the last syllable of all words, dissyllables, etc., not thus excepted.

DISSYLLABLES,

2. Having the first syllable long by nature and the second short, have the *circumflex* on the first; as, *Rôma*, *flôris*, *lûna*; but if the first syllable is short by nature or long by position, it takes the *acute*; as, *hómo*, *párens*, *ínsons*.

POLYSYLLABLES,

3. With the penultimate long and the ultimate short, require a *circumflex* on the former; as, *Românus*, *Imperâtor*, *Justinianus*. If both penultimate and ultimate be long, the penultimate takes the *acute*; as, *paréntes*, *amavérunt*: if the penultimate be short, then the antepenultimate¹ has the *acute*; as, *dóminus*, *hómines*, *Virgilius*.

EXCEPTION. Words compounded with *enclitics*, such as the particles, *que*, *ne*, *ve*, and some prepositions, as *cum*, most commonly throw the accent on the last syllable preceding the adjunct particle or preposition; as, *ámat*—when followed by an enclitic—becomes *amátque*, so also, *lachrymánsve*, *probétne*; *nóbis* becomes *nobíscum*, *quibúscum*, etc.

OBSERVATION. It may, nevertheless, admit of some doubt if this exception can hold good, unless

¹ No mark or accent in Latin can be placed farther back than the antepenultimate, because if three, four, or more syllables were to follow the accent—as, *pérficéremus*, *Constantinopolis*—they would come so huddled or confusedly heaped on one another as to be undistinguishable in cadence by the ear, which, as Cicero remarks, cannot well determine the accent unless by the last three syllables of a word, in the same way as it determines the harmony of a period, by the last three words in the sentence.

where the penultimate is long ; for instance in this line from Ovid, —

Prónaque cum spectent animalia cætera terram, —

the accent must fall on the first, not on the last, syllable of *Próna*, contrary to the commonly received opinion on the power of the enclitics to attract the accent. Various similar examples abound in the classics.

The foregoing are the only rules for accentuation, as laid down by the old Roman grammarians, that have reached our times, and which can, with any regard to classical accuracy or elegance, be safely recommended to the attention of the student. As to the barbarous practice of attempting to anglicize the venerable and majestic languages of Greece and Rome by reading them according to the laws and principles of modern English accent, it is so absurd in the inception, so subversive of all beauty, melody, and accuracy in recitation of the classic authors, and so utterly destructive of all distinction between accent and quantity as to deserve universal reprobation.

SECTION III.

OF THE QUANTITY OF SYLLABLES.

Quantity is distinct from accent, though not inconsistent with it. The former denotes the period of time occupied in pronouncing a syllable, the latter is used to signify a peculiar tone, as above

described, by which one syllable in a word is distinguished from the rest. The one is length or continuance, whether long or short, the other is elevation or depression of sound, or both.¹

¹ In the great majority of the Classical Institutions throughout the United States, it is to be regretted that the practice of reading the ancient authors according to accent alone—not, however, the accent of the old Romans, but *modern English accent*!—instead of by quantity, prevails to an extent likely to prove injurious to the best interests of elegant literature. What, for instance, can be more irreconcilable to classical purity of taste or correctness than to find in some of the most popular Latin grammars of the country rules laid down in which the pupil is gravely instructed to pronounce the *i* in *parietes* and *mulieres* LONG! because “it is accented and comes before another vowel!” and the *i* in *fides* also LONG! because “it comes before a single consonant!” and this, although he (the pupil) must then, or shortly, know, that, in accordance with the very first rule in his prosody, “A Vowel before a Vowel is short,” and by another rule that “Derivatives must follow the quantity of their Primitives”; and that in the entire *Corpus Poetarum* he will not find a single instance in which the *i* in any of these words is otherwise than *short*? Is it then a matter of wonder to find so few classical scholars in the United States, taught in this preposterous manner, who can read a page of Homer or Virgil prosodially? Their incompetence is the inevitable result of the perverted mode of teaching adopted *ab limine*: inconsiderately endeavoring to reduce the laws of a dead language which have been ascertained and fixed for centuries to those of a living and variable language whose very accentuation and pronunciation are yet in a state of transition; neither unchangeably fixed nor unalterably ascertained. Instead of rationally teaching their pupils to read the exquisitely beautiful and wonderfully metrical language of Greece or of Rome agreeably to its own laws and principles, as well of quantity as of accent, most of our cisatlantic Professors endeavor with more than Procrustean ingenuity (qu. cruelty?) to stretch or shorten it to the shifting standard of their own immature and imperfect vernacular! Would that these gentlemen were more observant of the advice given by the great Roman orator: *Atque ut Latinè loquamur, non solum*

The length or quantity of a syllable then is the duration of time occupied in pronouncing it. A syllable is either *short*, *long*, or *common*. The length or quantity of syllable is marked, as in the word *āmābǫ*, of which the first syllable is short, the second long, and the third common. A *short* syllable is pronounced rapidly; as, *concĭdo*, *lēgĕrĕ*. A *long* syllable is pronounced slowly; as, *concĭdo*, *sedāre*. Hence, in the language of prosodians, a short syllable is said to have *one time* and a long syllable *two times*. A *common* or *doubtful* syllable is that which in poetry is sometimes *long* and sometimes *short*; as, *ītalus* or *italus*, *Papŷrus* or *Papŷrus*, *Vaticānus* or *Vaticānus*, etc.

The quantity of syllables is determined either by established rules or the authority of the poets. The last syllable of a word is called the *ultimate*; the last but one, the *penultimate*; the last but two, the *antepenultimate*; and the last but three, the *præantepenultimate*.

RULE I.

A Vowel before a Vowel.

Vocalem breviant, alia subeunte, Latini.

Produc, ni sequitur R, *fīo*, et nomina quintæ¹

Quæ geminos casus, *E* longo, assumit in *-ēi*,

videndum est, ut et verba efferamus ea quæ nemo jure reprehendat; et ea sic et casibus, et temporibus, et genere, et *numero* conserveamus, ut nequid perturbatum ac discrepans aut præposterum sit; sed etiam lingua, et spiritus, et vocis sonus est ipse moderandus. — *De Ora.* lib. iii.

¹ Read: Produc, ni sequitur Rho, etc.

Verum *E* corripunt *fidēique*, *spēique*, *rēique*.
-iūs commune est vati, tardatur *aliūs*,
Alteriūs brevia; *Pompēi* et cætera produc,
 Et primæ patrium cum sese solvit in *-āi*;
 Protrahiturque *ēheu*, sed *īo* variatur et *ōhe*.
 Nomina Græcorum certâ sine lege vagantur:
 Multa etenim longis, ceu *Dīus*, *Dīa*, *Thalīa*,
 Quædam autem brevibus, veluti *Symphoniā*, gaudent,
 Quædam etiam variant, veluti *Dīana*, *Dīana*.

A vowel before another vowel or a diphthong is short; as, *pūer*, *patriā*; or before *h* followed by a vowel; as, *nihil*.

EXCEPTION 1. A vowel before a vowel is long in all the tenses of *fio*; as, *fīebam*, unless where the vowel is followed by *r* (or rather by *er*); as, *fīerem*.¹

EXCEP. 2. The genitives and datives singular of the fifth declension make *e* long before *i*; as, *diēi*: except the *e* in *spēi*, *rēi*, *fidēi*. In the last two words it is sometimes long; as, *rēi*, *fidēi*.

EXCEP. 3. Genitives in *iūs* have the *i* long in prose, but common in poetry; as, *unīūs*; the word *alteriūs* however has the *i* always short; *aliūs* always long — being formed by Crasis² from *aliius*.

¹ Carey in his translation of the Latin rule says: "When *r* follows, the *i* is usually short;" and adduces five decisive examples where it is long; so that it may, in some degree, be regarded as common. In no species of Dactylic verse can it ever be found long.

² Derived from *κρᾶσις* (fr. *κεράω*, or *κεράννυμι*), "a mingling" — in grammar — "a blending of two letters into one."

EXCEP. 4. Proper names, as, *Cāius*, *Pompēius*, have the vowel *a* or *e* long before *i*; the *a* is also long in the old genitives and datives, *aulāi*, *terrāi*.

EXCEP. 5. In *ōhe* and *Dīana*, the vowel in the first syllable is common: in *ēheu* and *Io* [a proper name] it is long; but *io*, the interjection, follows the general rule.

EXCEP. 6. In many other words derived from the Greek, a vowel, though immediately followed by another, is long; as, *Orīon*, *āēr*.

☞ Foreign or barbarous words introduced into the Latin language are not subject to any invariable rule. Prudentius lengthens the first *a* in *Baal*, while Sedulius shortens it. Sidonius lengthens the penultimate vowel in *Abraham*, while Arator shortens it. Christian poets also make the *a* before *e* in *Israel*, *Michael*, *Raphael*, etc., etc., sometimes long, and sometimes short.

EXAMPLES FOR PRACTICE—BY SINGLE WORDS.

On Rule.—Audīsse, aurēæ, mīhi. *On Exceptions.*—1. fiunt, fierent; 2. speciēi, diēi; 3. totīus, nullīus; 4. Vultēus, Grāius, pictāi; 5. ōhe, ēheu; 6. Clīo, chorēa.¹

EXAMPLES IN COMPOSITION.

Rule.—*Conscīa mens recti famæ mendaciā ridet.*

Ovid.

Musa, mīhi causas memora; quo numine læso.

Virg.

¹ The *e* in *chorea* is common.

- Exc. 1. *Omnia jam fient, fieri quæ posse negabam.*
Ovid.
2. *Nunc adeo, melior quoniam pars acta diēi.*
Virg.
3. *Navibus, infandum ! amissis, unius ob iram.*
Virg.
4. *Aulāi in medio libabant pocula Bacchi.* Id.
5. *Exercet Dīana choros, quam mille secutæ.* Id.
6. *Pars pedibus plaudunt choræas et carmina dicunt.* Id.

RULE II.

Of Diphthongs and Contracted Syllables.

Omnis diphthongus, contractaque syllaba longa est. *Præ* vocalem in composito præiens breviatur.

Every diphthong and syllable formed by contraction are long ; as, *āurum*, *cōgo* [from *co-ago*].

EXCEP. *Præ* immediately before a vowel in a compound word is generally short ; as, *præ-acutus*.

EXAMPLES FOR PRACTICE—BY SINGLE WORDS.

On Rule. *Æneas*, *cœlum*, *nēmo* [from *nehemo*].

On Excep. *Præ-ustus*, *præ-eunt*.

Promiscuous Examples on this and the preceding Rule.

Ænēas [2, 1 Gr.], *vitæ* [2], *meridiēi* [1, 1], *fiemus* [1], *āonides* [Gr. 1], *prælia* [2, 1], *fuit* [1], *præ-eo* [2], *spēi* [1], *jūnior* — from *jūēnior*, wh. fr. *jūvēnior* — [2].

EXAMPLES IN COMPOSITION.

Rule. *En Priamus! sunt hīc etiam sua prēmia laudi.* Virg.

Bis gravidos cōgunt fētus, duo tempora messis. Id.

Ex. *Famque novi prēeunt fascēs, nova purpura fulget.* Clau.

RULE III.

Of Position.

Vocalis longa est, si consona bina sequatur,
Aut duplex, aut *I* vocalibus interjectum.

A vowel before two consonants in the same word or syllable is long by position;¹ as, *tērra*. The same effect is produced by two consonants in different words; as, *pēr me*; also when the vowel comes before a double consonant [*x* or *z*]; as, *judēx*, *gāza*; or before the letter *j*; as, *mājor*, *hūjus*.²

EXCEP. 1. The compounds of *jugum* have the *i* short before *j*; as *bījugus*, *quadrījugus*.

EXCEP. 2. A short vowel at the end of a word, preceding another word beginning with *x* or *z*, re-

¹ That is, by being *so* situated, although naturally short.

² Not because *j* is a double consonant, or indeed in this situation any consonant at all, but because joined with the preceding vowel it constitutes a diphthong, both in pronunciation and quantity. Moreover, many words of this formation, which were originally written and pronounced in three syllables, as *hu-i-us*, coalescing into dissyllables, the first syllable became a diphthong. *J* in any other situation is regarded as a consonant, and appears to have been pronounced by the Romans like *y* in English.

mains short; as, *litoră Xerxes*; *nemorosă Zacynthos*.

EXCEP. 3. A short vowel at the end of a word, preceding another vowel beginning with *sc*, *sm*, *sp*, *sq*, *st*, *scr*, etc., sometimes remains short, but is generally made long; as, *undē sciat*; *liberā sponte*; *sæpē stylum*—*nefariā scripta*; *complerē spatium*; *gelidā stabula*.

OBSERVATION. The letter *h* not being regarded in prosody as a letter has no influence, either in the beginning, middle, or end of a word, on the preceding short vowel; as, *adhuc*:—nor, at the beginning of a word, does it, like a consonant, preserve the final vowel of the preceding word from elision; as, *Icare haberes*—where the final *e* of *Icare* is elided.

EXAMPLES FOR PRACTICE—BY SINGLE WORDS.

On Rule. Mōrs, rāptum, tēndēns, āt pius; pāx, horīzon. *On Excep.* Bījugis, jurā Zaleucus, Agilē studium.

Promiscuous Examples. instāurat [3, 2], intonūit [3, 1], hūjus [3], posūisse [1, 3], Thalīa [Gr. 1], faciēi [1], erāt mīhi [3, 1], fieri [1], pērfidīa [3, 1], gāūdīa [2, 1], expērtum [3, 3].

EXAMPLES IN COMPOSITION.

Rule. *Sacra suōsque tibi cōmmēndāt Trōja penates.*

Virg.

*Sūb juga jām Serēs, jam bārbarus īsset
Arāxes.*

Luc.

- Exc. 1. *Centum quadrījugos agitabo ad flumina
currus.* Virg.
2. *Jam medio apparet fluctu nemorosā Zacyn-
thos.* Id.
3. *Sæpē stylum vertas, iterum quæ digna legi
sint.* Hor.
Ferte citi ferrum ; date telā ; scandite muros.
Virg.
Obser. *Oro, siquis adhuc precibus locus, exue men-
tem.* Id.
*Partem opere in tanto, sineret dolor Icare¹
haberes.* Id.

RULE IV.

Of the Mute and Liquid, or Weak Position.²

Si mutam liquidamque simul præeat brevis una,
Contrahit orator, variant in carmine vates.

A short vowel preceding a mute and a liquid — both in the following syllable — is common in poetry, but short in prose; as, *āgris* and *āgris*; *pātrēm* and *pātrēm*; *volūcris* and *volūcris*.

OBSERV. This rule requires the concurrence of three circumstances: viz., 1st, the vowel must be naturally short; thus, because the *a* in *pāter* is short by nature, the *a* in *pātris* is common,³ in ac-

¹ E in *Icare* is elided.

² *Debilis Positio*, as the position formed by a mute and a liquid, is called by Prosodians.

³ The lengthening of the vowel in poetry may be rendered more familiar to the youthful student by causing him to pronounce the words in separate syllables; thus, *pāt-ris*, *intēg-ra*, *pharēt-ram*; so

cordance with the rule; but the *a* in *mātris*, *ācris*, is always long, being long by nature in *māter* and *ācer*; 2d, the mute must precede the liquid; as, *pharetra*; because, if the liquid stand before the mute, the vowel preceding, though naturally short, is always long; as, *fērt*, *fērtis*; 3d, both mute and liquid must belong to the same syllable; as, *medio-cris*, *mulie-bris*: because, if the mute and liquid belong to different syllables, the preceding short vowel necessarily becomes long by position; as, *āb-luo*, *quamōb-rem*.¹

EXAMPLES FOR PRACTICE—BY SINGLE WORDS.

On Rule. Tenēbræ, locūples, tonītrua; — in poetry. *On Observation.* mātres, fērtis, ārtis.

Promiscuous Examples. Sēd dīxit [3, 3],
virginēæ [3, 1, 2], māior [3], ēhēū
[1, 2], Cālliopēa [3, 1, Gr.] pātris [4], Protēū [2],
mālo — fr. māgis vōlo — [2], āūrēum [2, 1],
Arāxes [3], ōhe [1], præōptat [2, 3].

NOTE. A short vowel at the end of a word frequently remains short, although the next word should begin with two or three consonants, as, *fastidirē: Strabonem*.

EXAMPLES IN COMPOSITION.

Rule. *Et primo similis volūcri, mox vera volūcris.*
Ovid.

that the halt of the voice produced by throwing the consonants into different syllables must be counted into the time of the preceding syllable, and will consequently render it long.

¹See Appendix, I.

Rule. *Natum ante ora pātris, pātrē qui obtruncat
ad aras.* Virg.

Obser. *Pars leves humero pharētras, et pectore
summo.* Id.

Dixit, et in sylvam pennīs āblata refugit. Id.

Note. *Linquimus, insani ridentes prēmīa scribæ.*
Hor.

RULE V.

Of Derivative Words.

Derivata, patris naturam, verba sequuntur.

Mōbilis et fōmes, lāterna ac rēgula, sēdes,
Quamquam orta e brevibus, gaudent producere pri-
mam :

Corripiuntur *ārista, vādum, sōpor* atque *lūcerna*,
Nata licet longis. Usus te plura docebit.

Words derived from others usually follow the nature or quantity of the words whence they are formed ; as, *ānīmosus* from *ānīmus* [but *ānīmatus* fr. *ānimā*¹], *fācundus* from *fāri*, *īrācundus*, from the obsolete verb *īro*, *īrāre*.

EXCEP. 1. *Mōbilis, fōmes, lāterna, rēgula*, and *sēdes* have their first syllable long, although derived from words which have the same syllable short ; viz., *mōveo, fōveo, lāteo, rēgo*, and *sēdeo*.

EXCEP. 2. *Ārista, vādum, sōpor*, and *lūcerna* have their first syllable short, although derived

¹ The distinction between *animus* and *anima*, although both derived from the same Greek origin, should be kept in view by the learner. *Sapimus animo ; fruimur anima ; sine animo, anima est debilis.*

from *āreo*, *vādo*, *sōpio*, and *lūceo*, in which the first syllable is long. Familiarity with the classic writers will furnish more numerous examples of these apparent anomalies.¹

NOTE. The entire class of verbs in *urio* called *Desideratives*, have the *u* short, although derived from the future participle in *ūrus*, of which the penultima is invariably long; as, *esūrit*, *cœnatūrit*, *scriptūrit*; but, indeed, the derivative and compound words, that deviate from the quantity of their primitives, are too many to be enumerated, and too unconnected to be reduced into classes.

EXAMPLES BY SINGLE WORDS.

On Rule. *Lībido* [fr. *libet*], *licentia* [fr. *licet*], *lēgebam* [fr. *lēgo*], *lēgeram*, *lēgissem* [fr. *lēgi*].

On Excep. 1. *Mōbilis* [fr. *mōveo*], *sēdes* [fr. *sēdeo*].

Excep. 2. *Vādum* [fr. *vādo*], *lūcerna* [fr. *lūceo*].

On Note. *Partūrio* [ūrus].

Promiscuous Examples. *Fīnitimus*—fr. *fīnis* [5], *mōlēstus*—fr. *mōles* [5, 3], *sālūbris*—fr. *sālus*, *salūtis* [5, 4], *genētrīx* [4, 3], *Æææ* [2], *Eübœa* [2], *lītanīa* [5, 1], *ēxīmīæ* [3, 5, 1, 3], *cōhæērēt* [1, 2, 3], *cūrūlis*—fr. *cūcūrri*, *perf. of cūrro* [5].

¹ Many of these are, however, only apparent anomalies; perhaps it might be said so of all, were we better acquainted with the early state of the Latin language and the forgotten dialects on which it was founded. Thus, instead of saying that *fōnes* comes from *fōveo*, we should derive it from the supine *fōtum*, formed by contraction and syncope from *fōvītum*; so, also, *mōbilis* should be derived not from *mōveo*, but from *mōtum*, formed in like manner from *mōvītum*; and so of others.

EXAMPLES IN COMPOSITION.

Rule. *Non formosus erat, sed erat fācundus,*
Ulysses. Ov.

Exc. 1. *Sēdibus optatis gemina super arbore sidunt.*
 Virg.

Exc. 2. *Alituum pecudumque genus, sōpor altus*
habebat. Id.

Note. *Partūriunt montes, nascetur ridiculus mus.*
 Hor

RULE VI.

Of Compound Words.

Legem simplicium retinent composta suorum,
 Vocalem licet aut diphthongum syllaba mutet.
Dejēro corripies cum *pejēro* et *innūba* ; necnon
Pronūba ; *fatidūcum* et socios cum *semisōpitus* ;
 Queis etiam *nihilum*, cum *cognītus*, *agnītus*, hæret.
 Longam *imbēcillus*, verbumque *ambītus* amabit.

Compound words usually retain the quantity of the simple words whence they are formed ; as, *perlēgo*, *admōnet*, *consōnans*, have the middle syllable short, agreeably to the quantity of the corresponding syllable of their primitives, *lēgo*, *mōnet*, *sōnans* ; while *perlēgi*, *remōtus*, *ablātus*, have the penultima long, because it is long in *lēgi*, *mōtus*, *lātus*, whence derived.

The quantity of the simple words is generally preserved in the compounds, although the vowels be changed in the derivation ; as, *concīdo*, *occīdo*, from *cādo* ; *elīgo*, *selīgo*, from *lēgo* ; *excīdo*, *occīdo*,

from *cædo*; *allido* from *lædo*; *obædio* from *æudio*, etc., etc.

EXCEPTIONS. *Dejĕro*, *pejĕro*, from *jŭro*; *innŭba*, *pronŭba*, from *nŭbo*; *fatidĭcus*, *maledĭcus*, *causidĭcus*, *veridĭcus*, from *dĭco*; *semisŏpitus* from *sŏpitus*; *nihilum* from *ne hĭlum*; *cognĭtum*, *agnĭtum*, from *nŏtum*; *imbĕcillus* from *băculus* or *băcillum*; *ambĭtus*, the participle from *ambĭo*, has *i* long, but the substantives *ambĭtus* and *ambĭtio* make it short.¹

NOTE. *Connubium* from *nŭbo* is generally reckoned common.

EXAMPLES BY SINGLE WORDS.

Rule. Cohĭbet [hăbet], imprŏbus [prŏbus], perjŭrus [jŭs, jŭris], oblĭtum [oblĭno], oblĭtus [oblĭvĭscor], inĭquus [æquus]. *Excep.* Causidĭcus, maledĭcus [dĭco], cognĭtum [nŏtum], etc., etc. *Note.* Connŭbium [nŭbo].

Promiscuous Examples. Dĕfĕro — fr. dĕ and fĕro — [6, 6], perhĭbeo — fr. hăbeo [6], măcero — fr. măcer — [5], nŏta — fr. nŏtu — [5], cŷcni [4], tĕrrĕnt [3], præĕũte [2, 1, 3], dĭs, for dĭis — [2], specĭei [1, 1], dĕæ [1, 2].

EXAMPLES IN COMPOSITION.

Rule. *Multa renascentur, quæ jam cecidere; cædent-que.* Hor.

¹ *Ambĭtus* should not be derived from *ambĭo* but from the supine *ambĭtum*; while *ambĭtus* and *ambĭtio* must be formed from the supine *ambĭtum*, from the obsolete verb *amb-eo*, *ambĭtum*. In this manner, can the curious student be taught to explain many of the deviations from the rule.

- Rule. *Quandoquidem dāta sunt ipsis quoque fata sepulcris.* Juv.
 Exc. *Et Bellona manet te pronūba ; nec face tantum.* Virg.
 Note. *Connūbio jungam stabili, propriamque dicabo.* Id.

RULE VII.

Of Preterites of two Syllables.

Præterita assumunt primam dissyllaba longam.
Sto, do, scindo, fero rapiunt, *bibo, findo,* priores.

Preterperfect tenses of two syllables have the first syllable long ; as, *vēni*,¹ *vīdi*, *vīci*, *fūgi*, *crēvi*, etc.

EXCEPTIONS. *Stēti*, *dēdi*, *scīdi* [fr. *scindo*], *tūli*, *bībi*, and *fīdi* [fr. *findo*] have the first syllable short.

NOTE. *Abscīdi* [fr. *cēdo*] has the penultima long ; but *abscīdit* [fr. *scindo*] has it short.

EXAMPLES BY SINGLE WORDS.

Rule. *Mīsi*, *vīdi*, *jēci*. *Excep.* *Stēti*, *tūli*, *bībi*.

Promiscuous Examples. *Pērvīcit* [3, 7], *cōn-*

¹ Agreeably to the theory of many able writers on Philology, most verbs which change the short vowel of the present tense into long *e* of the perfect, had originally a reduplicating perfect ; thus *pango* [*pago*] in the present makes *pepīgi* in the perfect ; so also *video* made *vīvīdi*, by syncope, *vīdi*, and by crasis, *vīdi*, *fūgio*, made *fūfūgi*, by syncope, *fūgi*, and by crasis, *fūgi* ; *venio* made *vēvēni*, by syncope, *vēni*, and by crasis, *vēni*, etc., etc. Other verbs having a long vowel in the perfect underwent a different formation ; thus, *rideo* made *rīdsi*, by syncope, *rīsi* ; *mitto* made *mīttsi*, by syncope, *mīsi*, etc., etc.

tŭlerŭnt [3, 7, 3], dīxīsti [3, 3], ělĕgīa [fr. Gr. ἔλĕγĕia, — 5, 5, 1], fĕri [1], spĕi [1], bĭberŭnt [7, 3].

EXAMPLES IN COMPOSITION.

Rule. *Cur aliquid vīdi? cur noxia lumina fĕci?*
Ovid.

Exc. *Cui mater media sese tŭlit obvia sylvā.*
Virg.

Note. *Abscīdit nostra multum sors invida laudi.*
Lucan.

RULE VIII.

Of Preterites doubling the first Syllable.

Præteritum geminans primam breviabit utramque;
Ut *pario*, *pĕpĕri*, vetet id nisi consona bina;
Cædo cĕcīdit habet, longâ, ceu *pĕdo*, secundâ.

Preterperfect tenses doubling their first syllable make both first and second syllable short; as, *pĕpĕri*, *tĕtĕgi*, *dĕdĕci*, *cĕcĭni*, etc., etc.

EXCEP. 1. The second syllable frequently becomes long by position, the first remaining short according to the rule; as, *mŏmŏrdi*, *tĕtĕndi*, *cŭcŭrri*, etc.

EXCEP. 2. *Cĕcīdi* from *cædo* and *pĕpĕdi* from *pĕdo* have the second long.

EXAMPLES BY SINGLE WORDS.

Rule. *Cĕcĭni*, *tĕtĕgi*, *pĕpŭli*, *cĕcīdi*. Excep. 1. *Fĕfĕlli*, *cŭcŭrri*. Excep. 2. *Cĕcīdi*.

Promiscuous Examples. *Nŏvi* [7], *dĕdĭsti* [7, 3].

ābscīdit [3, 7], māiores [3], vīxisse [3], licūisset [1, 3], stēteram [7], pēpūli [8, 8], Arīon [Gr. 1], sēdes — fr. sēdeo — [5], injīcio — fr. jācio — [6, 1].

EXAMPLES IN COMPOSITION.

Rule. *Tityre, te patulæ cēcīni sub tegmine fagi.*
Virg.

Litora, quæ cornu pēpūlit Saturnus equino.
Val. Flac.

Exc. 1. *Stella facem ducens multa cum luce cūcūr-
rit.*
Virg.

Exc. 2. *Ebrius ac petulans, qui nullum forte cēcīdit.*
Juv.

RULE IX.

Of Supines of two Syllables.

Cuncta supina volunt primam dissyllaba longam.
At reor et cieo, sero et ire, sinoque linoque;
Do, queo, et orta ruo, breviabunt rite priores.

Supines of two syllables, as well as those parts of the verb derived therefrom, have the first syllable long; as, *vīsum, mōtum*; *vīsus, vīsurus*; *mōtus, mōturus*, etc.

EXCEP. 1. *Rātum* from *reor*, *cītum* from *cieo*, *sātum* from *sero*, *ītum* from *eo*, *sītum* from *sino*, *lītum*¹ from *lino*, *dātum* from *do*, *quītum* from *queo*, and *rītum* from *ruo* [with *fūtum* from the obsolete *fuō*, whence *fūturus*] have the first syllable short.

¹ *Oblītus*, "smeared," from *lino*, must be distinguished from *oblītus*, "having forgotten," which comes from *obliviſcor*

NOTE. Although *cĭtum* from *cĭeo* of the second conjugation has the first syllable short,—whence *cĭtus*, *concĭtus*, *excĭtus*, etc.,—*cītum* from *cio* of the fourth conjugation has the first syllable long; whence, also, *cītus*, *accītus*, *concītus*, etc., etc. Some Prosodians would have *statum* common; but *stātum* or *stĭtum* comes from *sto* or *sisto* of the third conjugation, while *stātum* is of the first.

EXAMPLES BY SINGLE WORDS.

Rule. *Mōtum*, *vīsum*, *flētum*. *Excep.* *Rātum*, *sātum*, *ītum*, *obrūtum*, *cĭtum* [fr. *cĭeo*].

Note. *Cĭtum* [fr. *cio*], *cĭtus*, *incĭtus*.

Promiscuous Examples. *Ātrum*—fr. *āter*—[4], *āera* [1], *sapiēns* [1, 3], *lāudānt* [2, 3], *solĭus* [1], *cādo* [2], *pĕpĕrit* [8], *stātus* [9], *jēcĭsti* [7, 3], *dēdit* [7], *tūtūdi* [8], *īturus* [9].

EXAMPLES IN COMPOSITION.

Rule. *Lūsum it Mæcenās, dormitum ego Virgili-
usque.* Hor.

Nascitur et casus abies vīsura marinos.

Virg.

Exc. I. *Cui dātus hærebam custos cursusque rege-
bam.* Id.

Note. *Altior insurgens et cursu concĭtus heros.* Id.
*Rupta quies populis, stratisque excĭta ju-
ventus.* Luc.

Tunc res immenso placuit stātura labore.

Id.

RULE X.

Of Polysyllabic Supines.

Utum producant polysyllaba quæque supina.

-īvi præterito semper producitur -ītum.

Cætera corripias in -ītum quæcunque supina.

Supines in *utum* [and also *atum* and *etum*] of more than two syllables, as well as all parts of the verb derived therefrom, have the penultima long; as, *solūtum*, *argūtum*, *indūtum* [*amātum*, *delētum*].

EXCEP. 1. Supines in *itum* from preterites in *ivi* are, in like manner, long; as, *petītum*, *quæsitum*, *cupītum*.

EXCEP. 2. Supines in *itum* from any other preterites have the penultima short; as, *monītum*, *tacītum*, *cubitum*.¹

NOTE. This exception does not include polysyllabic compounds from supines of two syllables: whereas these compounds retain the quantity of the supines whence they had been formed; as, *obītum* from *ītum*, *abdītum* fr. *dātum*, *insītum* fr. *sātum*, etc.; except *cognītum* and *agnītum* fr. *nōtum*.²

EXAMPLES BY SINGLE WORDS.

Rule. *Solūtum*, *indūtum*, *argūtum*. *Excep. 1.* *Audītum*, *polītum*, *cupītum*. *Excep. 2.* *Credītum*,

¹ *Recensītum*, usually given as an exception, may be derived from *censio*, *censivi*, and not from *censeo*, *censui*.

² See Appendix, 2.

agnitum, cubitum. *Note.* Conditum, insitum, redditum.

Promiscuous Examples. Cōnditum — fr. condio — [3, 10], cōnditum — fr. condo — [3, 10], flētus [9], rāsīt [7], dirūtum [9], bīberūt [7, 3], hārēntis [2, 3], gāza [3].

EXAMPLES IN COMPOSITION.

Rule. *Implet et illa manum, sed parcius, ære minūto.* Juv.

Lumina rara micant, somno vinoque solūti. Virg.

Exc. 1. *Exilium requiesque mihi, non fama petīta est.* Ov.

Ne male conditum jus apponatur; ut omnes. Hor.

Exc. 2. *Discite justitiam moniti, et non temnere Divos.* Virg.

Note. *Morte obīta, quorum tellus amplectitur ossa.* Lucret.

RULE XI.

Of Prepositions in Composition.

Longa *a, de, e, se, di*, præter *dīrimo* atque *dīscertus*.

Sit *Rē* breve, at *rēfert a res* producito semper.

Corripe *Pro* Græcum, sed produc rite Latimum.

Contrahe quæ *fundus, fugio, neptisque neposque, Et festus, fari, fateor, fanumque* crearunt.

Hisce *prōfecto* addas, pariterque *prōcella, prōtervus*;

At primam variant *prōpago prōpino prōfundo,*

Prōpulso prōcuro, prōpello; Prōserpina junge.¹

Corripe *ab*, et *reliquas*, obstat nisi consona bina.

¹See Appendix, 3.

In compound words, the prepositions or particles *a*, *de*, *e*, *se*, *di*, are long; as, *āmitto*, *dēduco*, *ērumpo*, *sēparo*, *dīrigo*.

EXCEP. 1. *Di* in *dīrimo* and *dīsertus* is short.

EXCEP. 2. *Re* is generally short; as, *rēlinguo*, *rēfero*; but *re* in *rēfert*, the impersonal verb ["it concerns"] from the substantive *rēs*, has the first syllable long.

EXCEP. 3. *Pro* is short in Greek words; as, *Prōmetheus*, *Prōpontis*. In Latin words it is usually long; as, *prōcudo*, *prōcurvus*, *prōveho*: except when compounded with the words enumerated in the rule; as, *prōfundus*, *prōfugio*, *prōneptis*, etc., etc.

EXCEP. 4. In the following words the *pro* is doubtful; viz., *prōpago*, *prōpino*, *prōfundo*, etc., as given in the rule.

EXCEP. 5. The prepositions *ab*, *ad*, *in*, *ob*, *per*, and *sub* are short in composition before vowels; as are also the final syllables of *ante*, *circum*, and *super*; as, *ābeo*, *ādero*, *circūmago*, *sup̄eraddo*, etc., etc.

NOTE. *Trans* in composition frequently drops the last two letters, still preserving its proper quantity; as, *trādo* [from *transdo*]; *trāduco* [from *transduco*]. *Ob* and *ab* in like manner, before a consonant, — where they should become long by position, — drop the final letter, still retaining the short quantity; as, *ōmitto* [from *ōbmitto*], *āperio* [from *ābperio*].

EXAMPLES BY SINGLE WORDS.

Rule. Āmisit, dēduxit, dīvisus. *Excep.* 1. Dīrimo, dīsertus. *Excep.* 2. Rētulit, rēditus, rēfert ("brings back"), rēfert ("it concerns"). *Excep.* 3. Prōpontis, prōpheta, prōlogus: prōcessit, prōmisit: prōfundus, prōcella, prōfectus, prōficiscor. *Excep.* 4. Prōpago, prōpino, prōpulso. *Excep.* 5. Ābesset, ādegit, ābitus, circūmagis, ādmitto, pērcello.

Note. Trāno ōmitto.

Promiscuous Examples. Quāēsītum [2, 10], rēdītum [11, 9], ējīciunt [11, 6, 1], rātas [9], sūs-tūlerūnt [3, 7, 3], pērēgit [11, 7], vetītum [10], dēōsculor [1, 3], dātus [9], āudīt [2, 1].

EXAMPLES IN COMPOSITION.

Rule. Āmissos longo socios sermone requirunt.

Virg.

Exc. 1. *Cede deo dixitque et praelia voce dīremīt* Id.

Exc. 2. *Quid tamen hoc rēfert, si se pro classe Pelasga
Arma tulisse rēfert . . .* Ovid.

Exc. 3. *Qualiter in Scythicā religatus rupe Prōme-
theus.* Mart.

*Prōvehimur portu; terræque urbesque rece-
dunt.* Virg.

Exc. 4. *Sed truncis oleæ melius, prōpagine vites.* Id.

Exc. 5. *Omnibus umbra locis ādero, dabis, improbe,
pænas.* Id.

Note. *Pleraque differat, et præsens in tempus ōmit-
tat.* Hor.

RULE XII.

Of A, E, and I in compound words.

Produc *a* semper compositi parte priori,
 Ac simul *e*, simul *i*, ferme breviare memento ;
Nēquidquam, produc, *nēquando*, *venēfica*, *nēquam*,
Nēquaquam, *nēquis* sociosque ; *vidēlicet* addas.
Idem masculineum produc, *nimirum* et *ibīdem*,
Scīlicet et *sīquis*, *tibīcen*, *bīga*, *quadrīga*,
Bīmus, *tantīdem*, *quīdam* et composita *diei*.
 Compositum variabis *ubī* ; *producito ubīque*.

A in the first part of a compound Latin word¹ is long ; as, *trādo*, *mālo*,² *quāre*, *quātenus*. *E* in the first part of compounds is generally short ; as, *liquēfacio*, *ēquidem*, *nēfas*, *trīcenti* ;³ in like manner, *i* in the first part of a compound is generally short ; as, *omnīpotens*, *causīdicus*, *bīceps*, *sīquidem*.

EXCEP. 1. *Nēquidquam*, *nēquando*, and the other words enumerated in the rule, with *nēquis*, *nēqua*, *nēquid*, have the *e* long. *Sēmodius*, *sēmestris*, *sēdecim*, have the *e* long. *Sēlibra* is short in Martial.

EXCEP. 2. *Idem* (mascul.), *sīquis*, *ibīdem*, *scīlicet*, *bīga*, and the other words enumerated, have the *i*

¹ In Greek compounds, the *a* is sometimes long ; as, *Neāpolis* ; and sometimes short ; as, *ādīpsos*. These words, however, belong to the rules of Greek Prosody.

² In *Mālo*, the *a* — originally short in *māgis* — becomes long in the compound by syncope and crasis ; thus, *Mā'volo*, or *Māwolo*, *Maw'lo*, *Mālo*.

³ And all compounds from *tres* or *tris* ; as, *trēdecim*, *trīplex*, *trīformis*, etc. ; but the *i* in *trīginta* and its derivatives *trīgesimus*, *trīcenti*, etc., is long, because *trīginta* is not, properly speaking, a compound word, *ginta* being merely a termination.

long; as also, *bīdūum*, *trīdūum*, *quotīdie*, and other compounds of *dies*. *Ludīmagister*, *lucrīfacio*, *agrīcultura*, and a few others have the *i* long. *Tibīcen* has the second syllable long, being formed by crasis from *Tibiicen*; but *Tubīcen* is short according to the rule. The first *i* in *nīmirum* is also long, the second being long from derivation.

NOTE. The *a* in *eādem* is short, unless it should be the ablative case. Although in *ubīque* and *ibīdem* the middle syllable is long according to the rule, in *ubīcunque* and *ubīvis* it is common, as in the primitive *ubī*.

EXAMPLES BY SINGLE WORDS.

On Rule. Quāre, trāductum, quācunque; patēfecit, nēqueo, valēdico; fatīdicus, signīfico, tubīcen.

Excep. 1. Nēquaquam, vidēlicet, sēdecim.

Excep. 2. Scīlicet, tantīdem, merīdies, tibīcen.

Promiscuous Examples. Unīgēnītus [12, 5, 5], ābēst [11, 3], gavīsum [10], flēturi [9], tētīgīsse [8, 8, 3], crēvi [7], venūmdāta [3, 6], repūdium — fr. pūdor — [5, 1], mīgrāntes [4, 3], rējice [3], cōelum [2], pātrīāe [4, 1, 2].

EXAMPLES IN COMPOSITION.

Rule. Quāre agite ô proprios generatim discite cultus. Virg.

Sæpe petens Hero, juvenis trānaverat undas.

Ovid.

Credebant hoc grande nēfas, et morte pian- dum. Juv.

Rule. *Dum nimium vano tumēfactus nomine
gaudes.* Mart.

*Tum pater omnīpotens, rerum cui summa
potestas.* Virg.

Exc. 1. *Barbara narratus venisse venēfica tecum.* Ovid.

Exc. 2. *Omnibus idem animus, scelerata excedere
terra.* Virg.

Note. *Carities eādem est, eādem violentia vultu.* Ovid.

RULE XIII.

Of the O, U, and Y in Composition.

Græcum *O-micron*, prima compōsti corripere parte;
O-mega produces: ast *T-psi*lon breviabis.

O Latium in variis breviat vel protrahit usus.

U brevia, ut *Locūples*, *Quadrūplex*: sed *Jūpiter*,
atque

Jūdex, *jūdicium*, primam producere gaudent.

Compound words of Greek origin, and terminating the first member of the compound with the letter *o* (*omicron*), have that letter short; as, *bibliōpola*, *Areōpagus*, unless where it becomes common or long from position; as, *chirōgraphus*, *Philōxenus*. If the first member of the compound end with *o* (*omega*), the vowel is long in Latin; as, *Minō-taurus*, *geōgraphus*. When *y* terminates the first member of the compound, it is generally short; as, *Thrasýbulus*, *polýpus*; unless rendered common or long by position; as, *Polýcletus*, *Polýxena*. *O* in compound Latin words is sometimes long and

sometimes short; as, *quandōque*, *nōlo*, *quōque* (the ablative); *quandōquidem*, *hōdie*, *quōque* (the particle). *U* in similar situations is generally short; as, *locūples*, *trojūgena*; but *Jūpiter*, *jūdex*, and *jūdicium* have the *u* long.

EXAMPLES BY SINGLE WORDS.

Rule. Argōnauta, Arctōphylax; Hippōcrene, Nicōstratus; geōmetres, lagōpus; aliōquin, utrōbique; Eurȳpylus, Polȳdamus; Polȳcletus, Polȳxena; quōcirca, quōminus; quandōquidem, duōdecim; quadrūpes, centūplex; jūdicat, jūdex.

Promiscuous Examples. Rēcūbāns [11, 6, 3], Dēus [1], fīet [1], glaciēi [1], fēcit [7], illius [3, 1], āgrēstis [4, 3], ēquidem [12], ādēo [11, 1], Thesalōnica [13, 6], prōtenus [11], vīx [3], prāedīxit [2, 3], ēxtūlit [3, 7], nīmīrum [12, 6], dīus [Gr. 1], fūsos [9], prōcēlla [11, 3], Polȳdorus [13], locūtus [10], inhūmatus [11, 5], idem *neut.* [12].

EXAMPLES IN COMPOSITION.

Rule. *Hesperios auxit tantum Cleōpatra furores.*

Lucan.

*Nititur hinc Taläus, fratrisque Leōdocus
urget.*

Val. Flac.

*Nam qualis quantusque cavo Polȳphēmus
in antro.*

Virg.

*Indignor quandōque bonus dormitat Ho-
merus.*

Hor.

*Tollit se arrectum quadrūpes, et saucius
auras.*

Virg.

ON THE INCREMENTS OF NOUNS.

A noun is said to increase, or have an increment, when any of its oblique¹ cases has a syllable more than the nominative. If the genitive, by whose increment that of all the other² oblique cases is regulated, has the same number of syllables as the nominative, then there is no increment; as, *musa*, *musæ*; *dominus*, *domini*; but if the number of syllables be greater, then there is an increment, which must be the penultima³ of the case so increasing; as, *musarum* [*mu-SA-rum*], *dominorum* [*domi-NO-rum*], where *SA* and *NO* are the increments.

When any case has a syllable more than such increasing genitive, it is said to have a second increment; as from *animal* comes *ani-MA-lis*, with one increment, and from *animalis* come *ani-MA-LI-a*, *ani-MA-LI-um*, *ani-MA-LI-bus* with two increments: *MA* being the first, and *LI* the second, increment. Whether the increment of the genitive sing. be long or short, it remains the same throughout all the oblique cases; as, *sermōnis*, *sermōni*, *sermōnibus*, etc., etc.; *Cæsāris*, *Cæsāri*, *Cæsārum*, etc., etc.; except *bōbus* or *būbus*, which has a long

¹ All cases, except the nom. and voc. sing., are called oblique cases.

² Except the acc. sing. of neuters, of fifth declension, and of some Greek nouns in *is*; as, *Paris*, etc.

³ The last syllable is never regarded as an increment; thus, in words of one syllable, as *rex* (*regis*), *re*, the penultima of the gen., is the increment.

32 *Increments of First and Second Declension.*

increment, although the genitive is short.¹ *Iter*, *jecur*, *supellex*, and compounds of *caput* are said to have double increments; as, *itineris*, *jecinoris*, *supellectilis*, *ancipitis*; but these genitives come in reality from obsolete nominatives, viz., *itiner*, *jecinur*, *supellectilis*, *ancipes*.

RULE XIV.

Increments of the first and second Declension.

Casibus obliquis vix crescit prima. Secunda
Corripit incrementa; tamen producit *Ibēri*.

The first declension has no increment; except among the poets, in the resolution of *æ* into *aĩ*, as *aulāĩ*, *pictāĩ*, where the *a* is long. In the second declension, the increment is short; as, *puēri*, *vīri*, *satiūri*.²

EXCEP. *Iber* and its compound *Celtiber* have the penultima of the genitive long; as, *Ibēros*, *Celtibēri*.³

EXAMPLES BY SINGLE WORDS.

Rule. *Pictāĩ*, *aurāĩ*; *misēri*, *libēri*. *Excep.* *Ibēri*, *Celtibēri*.

¹ This, however, cannot be considered an exception, whereas it comes from *bōvibus* or *bōwibus*, by syncope *Bōwbus*, and by crasis *bōbus*.

² These cannot, strictly speaking, be regarded as increments, whereas they come from the old nominatives *puerus*, *virus*, *saturus*.

³ These two words are in like manner without any real increment; for the genitive *sin.* and the *nom. plural* *Ibēri* are both formed regularly from the *nom. sin.* *Iberus*. There is another from *Iber*, *Iberos*, or *Iberis* which belongs to the 3d declension. Both forms are borrowed from the Greek, — *Ἰβηρος*, *Ἰβήρου* — *Ἰβηρ*, *Ἰβηρος*.

Promiscuous Examples. Darius [Gr. 1], præiret [2], diffidit [3, 7], sätum [9], dirütus [11, 9], creditus [10], pröfundus [11, 3], dëhiscat [1, 3], ömni-pötens [3, 12, 5 — fr. pötens — wh. fr. pötis].

EXAMPLES IN COMPOSITION.

Rule. *Æthereum sensum, atque auräi simplicis ignem.* Virg.

O puëri! ne tanta animis assuescite bella. Id.

Excep. *Quique feros movit Sertorius exul Ibëros.* Lucan.

RULE XV.

Increments of the third Declension in A.

Nominis *a* crescens, quod flectit tertia, longum est.

Mascula corripies *-al* et *-ar* finita, simulque *Par* cum compositis, *hepar*, cum *nectäre*, *bacchar*, Cum *våde*, *mas*, *anas*; adjice *sal* quoque, *larque jubarque*.

The increment of *a* in nouns of the third declension is generally long; as, *pax*, *päcis*; *pietas*, *pietätis*; *vectigal*, *vectigälis*.

EXCEP. Proper names of the masculine gender ending in *al* and *ar* (except *Car* and *Nar*) have short increments; as, *Hannibal*, *Hannibälis*; *Cæsar*, *Cæsäris*: so also have *par* [the adjective] and its compounds; *par* the substantive, the noun *sal*, and the other words enumerated.

EXAMPLES BY SINGLE WORDS.

Rule. Ajācis, ætātis, calcāris. *Excep.* Asdrubālis, Amilcāris; pārem, hepātis, nectāre, anātis—fr. anās, “a duck.”

Promiscuous Examples. Lārem [15], sāle [15], pūeros [1, 14], Hānnibālis [3, 15], quadrīgā [12, 2], pietātem [1, 15], ubīque [12], prōnepos [11], sōnipes [6—fr. sōnus, 12], circūmdāta [3, 9].

EXAMPLES IN COMPOSITION.

Rule. *Jane, fac æternos pācem pācisque ministros.*
Ovid.

Exc. *Hannibālem Fabio ducam spectante per urbem.*
Silius.

Vela dabant læti et spumas sālis ære ruebant.
Virg.

Errantes hederas passim cum baccāre tellus.
Id.

Sulphureas posuit spiramina Nāris ad undas.
Ennius.

RULE XVI.

Increments from A and AS.

A quoque et *as* Græcum, breve postulat incrementum.

-s quoque finitum cum consona ponitur ante,
Et *dropax*, *anthrax*, *Atrax*, cum *smilāce*, *climax*;
Adde *Atācem*, *panācem*, *colācem*, *styrācemque*, *fācemque*,

Atque *abācem*, *corācem*, *phylācem* compostaque, et
harpax.

Greek nouns ending in *a* and *as* have short increments; as, *poëma*, *poëmätis*; *lampas*, *lampädīs*: also nouns ending with *s* preceded by a consonant; as, *Arabs*, *Arābis*; *trabs*, *trābis*; besides the following words in *ax*, *-ācis*; as, *dropax*, *anthrax*, *Atrax*,¹ etc., etc., and the compounds of *phylax* and *corax*, with *harpax*, *harpāgis*, and the like.

EXAMPLES BY SINGLE WORDS.

Rule. Stemmāta, lampāde, poëmāte; Arābum, trābe, dropāce, fāce, panācem, etc.

Promiscuous Examples. Vādibus [15], Pällādis [3, 16], Titānas [15], jübāris [5, 15], satūros [14], Cymōthoë [Gr. 13], trēcēnti [12, 3], prēcūrrit [11, 3], āgnītus [3, 6], mollītum [10].

EXAMPLES IN COMPOSITION.

Rule. Undique collucent præcinctæ lampādes auro.

Ovid.

Nam modo thurilegos Arābas, modo suspicis

Indos.

Id.

Non styrāce Idæo fragrantēs uncta capillos.

Virg. Cir.

RULE XVII.

Increments in E.

Nominis *e* crescens numero breviabis utroque:

Excipe *Iber* patriosque *-ēnis* (sed contrahito *Hymen*),

¹ *Syphax*, *Syphācis*, is said to be common; but erroneously, for the passage in Claudian should have *Annibālem*.

Ver mansues, locuples, hæres, mercesque, quiesque,
Et vervex, lex, rex, et plebs, seps, insuper halec,
-el peregrinum, -es, -er Græcum, æthère et æëre dēmp-
tis.

His addas *Sēris, Byzērisque, et Recimēris.*

The increment *e* of the third declension is generally short in both singular and plural; as, *grex, grēgis*; *pes, pēdis*; *mulier, muliērū*; *teres, terētis*, etc.

EXCEP. *Iber, Ibēris*, and genitives in *enis* (except *hymēnis*) have the penultima long; as, *ren, rēnis*, *siren, sirēnis*, etc., as also *ver, mansues, locuples*, and the others enumerated. Hebrew nouns in *el*; as, *Daniel, Daniēlis*, and Greek nouns in *es* and *er* (except *æthēris* and *æëre*, from *æther* and *æer*); as, *lebes, lebētis*; *crater, cratēris*, with *Sēris, Byzēris, Recimēris*—genitives from *Ser, Byzer*, and *Recimer*—have the increment long.

☞ Some foreign names in *ec* have the increment long by this rule; as, *Melchesidec, Melchesidēcis*.

EXAMPLES BY SINGLE WORDS.

Rule. *Opēri, pulvēris, grēgibus.* *Excep.* *Ibēris, Sirēnis (hymēnis); vēris, mansuētis; lebētis, trapētis (æthēris); Michaēlis, Sēris, Recimēris.*

Promiscuous Examples. *Mērcēdis* [3, 17], *abācis* [16], *māres* [15], *Cēltibēri* [3, 5, 14], *tērētis* [5 — fr. *tēro* — 17], *pācem* [15], *tēpēfēcīt* [6, 12, 7], *rēsides* [11], *hymēnis* [17].

EXAMPLES IN COMPOSITION.

- Rule. *Incumbens terēti, Damon sic cœpit, olivæ.*
 Virg.
 Exc. *Monstra maris Sirēnes erant, quæ voce canora.*
 Ovid.
Cratēras magnos statuunt, et vina coronant.
 Virg.
Velleraque ut foliis depectant tenuia Sēres.
 Id.

RULE XVIII.

Increments in I and Y.

I aut *y* crescens numero breviabis utroque;
 Græca sed in patrio casu *-īnis* et *-ynis* adoptant;
 Et *lis*, *glis*, *Samnis*, *Dis*, *gryps*, *Nesisque*, *Quirisque*
 Cum *vibīce* simul, longa incrementa reposcunt.

The increment of the third declension is usually short; as, *lapis*, *lapīdis*; *stips*, *stīpis*; *pollex*, *pollicis*.

EXCEP. Genitives in *inis* and *ynis* from words of Greek origin have the penultima long; as, *delphin*, *delphīnis*; *Phorcyn*, *Phorcynis*; as, also, *lis*, *lītis*; *glis*, *glīris*, and the other words enumerated.

EXAMPLES BY SINGLE WORDS.

Rule. *Tegmīne*, *sanguīnis*, *ilīce*. Excep. *Salamīnis*, *delphīnis*; *lītis*, *vibīce*.

Promiscuous Examples. *Æthēre* [2, 17], *chlamydis* or *-ydos* [18], *lebētes* [Gr. 17], *rēgibus* [17,

18], *trābībus* [16, 18], *ānīgmātis* [2, 4, 16], *calcāre* [15], *mulīēres* [1, 17], *ōrdīnis* [3, 18], *Quirītis* [18].

EXAMPLES IN COMPOSITION.

Rule. *Tityre, tu patulæ recubans sub tegmīne fagi.*
Virg.

Exc. *Orpheus in silvis, inter delphīnas Arion.* Id.
Tradite nostra viris, ignavi, signa, Quirītes.
Lucan.

RULE XIX.

Increments from IX and YX.

Ix atque *-yx* produc. *Histrix* cum *fornīce*, *varix*;
Coxendix, *chænixque*, *Cilix*, *natrixque*, *calixque*;
Phryxque, *larix*, et *onyx*, *pix*, *nixque*, *salixque*,
filixque,

Contrahe; *mastīchis* his et *Eryx*, *calŷcisque*, et
Japyx,

Conjungas: *sandix*, *Bebryx* variare memento.

Nouns ending in *ix* or *yx* most commonly lengthen the penultima of the genitive; as, *felix*, *felīcis*, *bombyx*, *bombŷcis*.

EXCEP. 1. *Histrix*, *fornix*, *varix*, and the other words enumerated have the increment short; as, also, *appendix*,¹ and some proper names; as, *Ambiorix*, *Vercingetorix*, etc.

EXCEP. 2. *Bebryx* and *sandix* have the increment common.

NOTE. *Mastix*, *mastīgis*, "a whip," has the increment long.¹

¹ See Appendix, 4.

EXAMPLES BY SINGLE WORDS.

Rule. Ultrīcem, cervīcem, radicis. *Excep.* 1. Coxendīcem, nīvem, pīce. *Excep.* 2. Bebrȳcis, sandīcis.

Promiscuous Examples. Prōspēros [3, 14], ēx-
ēmplāria [3, 3, 15, 1], Cāsāris [2, 15], Ārcādes
[Gr. 3, 15], Cerēris [17], quīētem [1, 17], māg-
nētis [Gr. 4, 17], capītis [18], lite [18], strīgis
[19.]

EXAMPLES IN COMPOSITION.

Rule. *Tollite jampridem victrīcia tollite signa.*

Lucan.

Ecce coturnīces inter sua praelia vivunt.

Ovid.

Exc. 1. Fecundi calīces quem non fecēre disertum?

Hor.

Exc. 2. Bebrȳcis et Scythici procul inclementia sacra.

Val. Flac.

Possessus Baccho sæva Bebrȳcis in aula.

Silius.

Note. Nunc mastīgophoris, oleoque et gymnadis arte.

Prudent.

RULE XX.

Increments in O.

O crescens numero producimus usque priore.

O parvum in Græcis brevia, producito magnum.

Ausonius genitivus -ōris, quem neutra dedere,

Corripitur; propria huic junges, ut *Nestor* et
Hector;

Os, ōris, mediosque gradus extende; sed *arbos*,
 Πούς composta, *lepus*, *memor*, et *bos*, *compos* et *impos*,
 Corripe, *Cappadōcem*, *Allobrōgem*, cum *præcōce* et
obs, *ops*:
 Verum produces *Cercops*, *hydropsque*, *Cyclopsque*.

In words of Latin origin the increment in *o* of the third declension is, for the most part, long; as, *sol*, *sōlis*; *vox*, *vōcis*; *victor*, *victōris*, and other verbal nouns in *or*, — in *lepor*, *lepōris*; ¹ *ros*, *rōris*, etc., etc.; *statio*, *statiōnis*, and other verbals in *io*, — in *Cato*, *Catōnis*, and other Latin proper names in *o*.

EXCEP. 1. Nouns in *o* or *on* from the Greek ω preserve the quantity of the Greek increment. If that increment be formed with *omicron*, it is short; as, *sin**don*, *sin**dōnis*; *Agamemnon*, *Agamemnōnis*; if formed with *omega*, it is long; as, *Simon* [or *Simo*], *Simōnis*; *Plato* [or *Platon*], *Platōnis*, etc.

OBSERV. 1. *Sidon*, *Orion*, *Ægeon*, and *Britto* have the increment common; while *Saxo*, *Seno*, and most other gentile nouns — or the names of nations and people — increase short.

EXCEP. 2. Genitives in *oris* ² from Latin nouns of the neuter gender have a short increment; as, *marmor*, *marmōris*; *corpus*, *corpōris*, etc., with Greek proper names in *or*; as, *Hector*, *Hectōris*; *Nestor*, *Nestōris*, etc., and also Latin appellations; as, *rhetor*, *rhetōris*, etc.

¹ *Lepus* — *ōris*, a "hare," has the increment short.

² *Ador*, *adōris* of the masculine gen. is common.

EXCEP. 3. *Os, ōris*, and adjectives of the comp. degree have long increments; as, *melior, meliōris; maior, majōris*, etc.

EXCEP. 4. *Arbos*, compounds of *πρός* [as *tripus, polypus, Œdipus*], *lepus, memor*, and other words specified increase short.

EXCEP. 5. *Cappadox, Allobrox, præcox*, and other words have a consonant before *s* in the nominative; as, *scobs, inops, Cecrops, Dolops*, have the increments short. OBSERV. 2. *Cyclops, Cercops*, and *hydrops* have long increments.

EXAMPLES BY SINGLE WORDS.

Rule. *Sermōnis, timōris, flōris, ratiōnis, Cicerōnis.*

Excep. 1. *Ædon, ædōnis, halcyon, halcyōnis; Solon, Solōnis, agon, agōnis.* *Observ.* 1. *Oriōnis, Saxōna.* *Excep.* 2. *Memōris, ebōris; Castōris, rhetōris.* *Excep.* 3. *Ōris, pejōris.* *Excep.* 4. *Bōvis, Melampōdis* [fr. *Melampus*]. *Excep.* 5. *Cappadōcis, inōpis.* *Observ.* 2. *Cyclōpis, Cercōpis.*

Promiscuous Examples. *Sōlem* [20], *Āllōbrōges* [3, 4, 20], *fōrnice* [3, 19], *hymēne* [17], *plēbi* [17], *vērvēcem* [3, 17], *dōgmāta* [3, 16], *Sirēnis* [Gr. 17], *Solōna* [Gr. 20], *robōra* [20].

EXAMPLES IN COMPOSITION.

Rule. *Regia sōlis erat sublimibus alta columnis.*
Ovid.

Nec victōris heri tetigit captiva cubile.

Virg.

Rule. *Ire vetat, cursusque vagus statione moratur.*

Lucan.

Exc. 1. *Pulsant, et pictis bellantur Amazones armis.*

Virg.

Credit, et excludit sanos Helicōne poetas.

Hor.

Observ. 1. *Ægæōna suis immania terga lacertis.*

Ovid.

Audierat duros laxantem Ægæōna nexus.

Statius.

Exc. 2. *Gratior et pulchro veniens in corpore virtus.*

Virg.

Exc. 3. *Componens manibusque manus, atque oribus ora.*

Id.

Exc. 4. *Propter aquæ rivum sub ramis arboris altæ.*

Lucan.

Exc. 5. *Mancipiis locuples, eget æris Cappadocum rex.*

Hor.

Ob. 2. *Tela reponuntur manibus fabricata Cyclōpum.*

Ov.

RULE XXI.

U brevia incrementa feret. — Genitivus in *-ūris*, *-ūdis* et *ūtis* ab *-us* producitur; adjice *fur*, *frux*, *Lux*, *Pollux*; brevia *intercusque*, *pecusque*, *Ligusque*.

The increment in *u* of the third declension is generally short; as, *murmur*, *murmūris*; *dux*, *dūcis*; *turtur*, *turtūris*, etc., etc.

EXCEP. 1. Genitives in *udis*, *uris*, and *utis*, from nominatives in *us*, have the penultima long; as,

palus, palūdis; tellus, tellūris; incus, incūdis; virtus, virtūtis, etc.; with *fur, fūris; lux, lūcis; Pollux, Pollūcis*; and *frūgis* from the obsolete nominative *frux*.

EXCEP. 2. *Intercus, pecus, and Ligus* have short increments.

EXAMPLES BY SINGLE WORDS.

Rule. Crūcis, furfūre, conjūgis. *Excep.* 1. Incūde, fūris, salūtem. *Excep.* 2. Intercūtis, pecūde, Ligūris.

Promiscuous Examples. Vūltūris [3, 21], decōris [20], salūtem [21], nūces [21], nīvis [19], vērtīci [3, 18], calīcem [19], Nēstōra [3, 20], laquēāre [1, 15], duōdeni [13].

EXAMPLES IN COMPOSITION.

Rule. Consūle nos, dūce nos, dūce jam victore, caremus. Pedo.

Aspice, ventosi ceciderunt murmūris auræ. Virg.

Exc. 1. *Vix e conspectu Siculæ tellūris in altum.* Id.

Exc. 2. *Quid domini faciant, audent cum talia fūres.* Id.

INCREMENTS OF THE OTHER DECLENSIONS.

The other declensions, like the first declension, have, properly speaking, no increment, unless in the plural cases.

INCREMENTS OF THE PLURAL.

When the genitive or dative case plural contains a syllable more than the nominative plural, the penultima of such genitive or dative is called the plural increment; as, *sa* in *musarum*, *bo* in *amborum* and *ambobus*, *bi* in *nubium* and *nubibus*, *quo* in *quorum*, *qui* in *quibus*, *re* in *rerum* and *rebus*, etc.

RULE XXII.

Plural Increments in A, E, I, O, U.

Pluralis casus si creſcit, protrahit *a*, *e*,
Atque *o*; corripies *i*, *u*; verum excipe *būbus*.

The plural increments in *a*, *e*, and *o* are long; as, *quārum*, *rērum*, *hōrum*, *dominōrum*; the increments in *i* and *u* are short; as, *quībus*, *montībus*; *lacūbus*, *verūbus* — except the *u* in *būbus*.

EXAMPLES BY SINGLE WORDS.

Rule. Sylvārum, rērum, puerōrum; lapidībus, artūbus: būbus.

Promiscuous Examples. Vīrōrum [14, 22], filiārum [1, 22], pariētībus [1, 17, 22], Arāris [15], pārībus [15, 22], vādībus [15, 22], epīgrāmmāte [4, 3, 16], Pāllādis [3, Gr. 16], grēgībus [17, 22].

EXAMPLES IN COMPOSITION.

Rule. Appia, longārum, teritur, regina, viārum.

Statius.

Arreptaque manu, "Quid agis, dulcissime
rērum?" Hor.

Rule. *At Capys, et quōrum melior sententia menti.*

Virg.

Vivite felices, quibus est fortuna peracta.

Id.

Exc. *Consimili ratione venit bŭbus quoque sæpe.*

Lucret.

INCREMENTS OF VERBS.

A verb is said to increase when any of its tenses has a syllable more in its *termination*¹ than the second person singular of the present tense indicative active.² This additional syllable is the *first* increment, the penultima, the final syllable being never called the increment. When the increasing part has another syllable added to it in the course of formation, the part so formed is the *second* increment, and so of the rest. Thus from *amas* — the standard or regulator — comes *a-ma-vi*, with one increment; from *amavi* comes *a-ma-ve-ram*, with two increments; from *amaveram* comes *a-ma-*

¹ Without the words “in its termination,” the expression would not be either sufficiently limited or perspicuous, because the student might otherwise be induced to rank reduplicating verbs among these increments, which would be erroneous; whereas the increment in reduplicating verbs takes place at the beginning, by a prefix or augment; as, *cucurri*, *tetendi*, *momordi*, etc.

² The second person singular indicative active is the rule or measure by which the increment is regulated.

☞ For deponent verbs, we may either suppose an active voice whence to procure a standard or regulator to determine the increments; or they can be regulated by other verbs of the same conjugation having an active voice. Thus for the deponent verb *gradior*, we may either suppose a fictitious active *gradio gradis*, or be guided by *rapior*, which has a real active.

ve-ra-mus, with three; and in like manner *audi-e-ba-mi-ni* from its regular formation with four increments. Any verb not exhibiting in any of its tenses or persons a greater number of syllables than the regulator, is said to have no increment; thus, *amat*, *amant*, *ama*, *amem*, having no more syllables than *amas*, have no increment.

RULE XXIII.

Of the Increments of Verbs in A.

A crescens produc — *Do* incremento excipe primo.

In the increments of verbs of every conjugation, the vowel *a* is long; as, *amābam*, *stāres*, *properāmus*, *audiebāmini*, etc.

EXCEP. The first increment (*only*) of the verb *do* is short; as, *dāmus*, *dābam*, *dāre*: hence also the short increment in the compounds *circumdāmus*, *circumdābant*, *venumdābis*, *venumdāre*, etc.

OBSERV. The *second* increment of *do*, not being an exception, follows the general rule; as, *dābāmus*, *dābātis*, *dābāmini*, etc.

EXAMPLES BY SINGLE WORDS.

Rule. *Amāmus*, *laudābāmus*, *docuerāmus*. *Excep.* *Dāmus*, *dāte*, *circumdāmus*. *Observ.* *Dābāmus*, *dābāmini*, *dābātur*.

Promiscuous Examples. *Chorēa* [Gr. 1], *prōnūntiānt* [11, 3, 1, 3], *ālterius* [3, 1], *labātur* [23], *pēctore* [3, 20], *prīōrem* [1, 20], *cūjus* [3], *Cyclō*.

pas [4, 20], sānguīne [3, 18], fatīdicum [12, 6],
āūdītus [2, 10].

EXAMPLES IN COMPOSITION.

Rule. *Et cantāre pares, et respondere parāti.* Virg.
Pugnabant armis, quæ post fabricāverat usus.

Hor.

Exc. *Multa rogant utenda dāri, dāta reddere nolunt.*

Ov.

Ob. *Nam quod consilium, aut quæ jam fortuna
dābātur.*

Virg.

RULE XXIV.

Increments of Verbs in E.

E quoque producunt verba increscentia. Verum

Prima *e* corripunt ante *r* duo tempora ternæ;

Dic-*bēris* atque-*bēre*, at-*rēris* producito-*rēre*.

Sit brevis *e* quando-*ram*, -*rim*, -*ro*, adjuncta sequuntur.

Corripit interdum *stetērunt dedēruntque* poeta.

In the increments of verbs, *e* is long; as, *amēmus*, *amavissētis*, *docēbam*, *legēris*, and *legēre* (both fut. pass.), *audiēmus*, etc.

EXCEP. I. *E* is short in the first increment of the first two tenses (pres. and imperf.) of the third conjugation, and also in the future termination, *bēris* and *bēre*; as, *cognoscēre*, *legēre*, *legērem*, *legēremus*; *celebrabēris*, *celebrabēre*, etc.

OBSERV. I. But in the *second* increment, when the word terminates in *rēris* or *rēre*, the *e* is long; as, *diriperēris*, *loquerēris*, *prosequerēre*, etc.

OBSERV. 2. *Vělim, vělis, vělit*, etc., have the *e* short.¹

EXCEP. 2. The vowel *e* is short before *ram, rim, ro* of every conjugation; as, *amavěram, amavěrim, amavěro, fecěram, fecěrim, fecěro*, etc. The persons formed from them, retain the same quantity; as, *amavěris, amavěrit, fecěrimus, fecěritis*, etc.

OBSERV. 3. The foregoing exception, however, does not apply to those syncopated tenses which have lost the syllable *ve*; as, *flěram, flěrim, flěro*, because in these contracted forms the *e* retains the quantity of the original form; viz., *flě(ve)ram, flě(ve)rim*, etc.

EXCEP. 3. The poets sometimes shorten *e* before *runt*, in the third pers. plur. of the perf. indic. active; as, *stetěrunt, tulěrunt*, etc., etc.

EXAMPLES BY SINGLE WORDS.

Rule. *Amēmus, docērēmus, legerētis.* *Excep.* 1. *Legěret, legěre; amaběris, doceběre.* *Observ.* 1. *Amarēris, docerēre.* *Observ.* 2. *Vělitis, vělint.* *Excep.* 2. *Amavěrat, docuěris, legěro.* *Observ.* 3. *Flěro, flěris.* *Excep.* 3. *Deděrunt, terruěrunt.*

Promiscuous Examples. *Amāvērāmus* [23, 24, 23], *dābātis* [23], *lęgētis* [24], *docēto* [24], *dātum* [9], *stetěrunt* [7, 24], *tulěrunt* [7, 24], *pěpěrat* [8,] *pātrizo* [4, 3].

EXAMPLES IN COMPOSITION.

Rule. *Sic equidem ducēbam animo, rēbarque futurum.*
Virg.

¹ See Appendix, 5.

Exc. 1. *Jam legere, et qua sit poteris cognoscere virtus.* Id.

Semper honore meo, semper celebrabere donis. Id.

Ob. 1. *Jungebam Phrygios, cum tu raperere, leones.* Clau.

Ob. 2. *Musa, velim memores; et quo patre natus uterque.* Hor.

Exc. 2. *Fecerat exiguas, jam Sol altissimus umbras.* Ov.

Ob. 3. *Implerunt montes, flerunt Rhodopeiae arces.* Virg.

Exc. 3. *Dâ tibi divitias dederunt artemque fruendi.* Hor.

RULE XXV.

Increment of Verbs in I.

Corripit *I* crescens verbum. Sed deme *velimus*, *Nolimus*, *sîmus*, quæque hinc composta dabuntur; *-îvi* præteritum, præsens quartæ-*îmus*, et *-îtis*. *-ri* conjunctivum possunt variare poëtæ.

In the increment of verbs — whether first, second, third, or fourth increment — *i* is generally short; as, *linguîmus*, *amabîmus*, *docebîmini*, *audiebamîni*, etc., with *venîmus*, *reperîmus*, etc., of the perfect tense.¹

EXCEP. 1. The *i* is long in *velîmus*, *velîtis*; *nolî-*

¹ When the *i* is followed immediately by a vowel, it is of course short [by the Rule *Vocalem breviaut*, etc.]; as, *audiunt*, *audiens*, etc.

mus, volētis, nolīto; sīmus, sītis, etc., with their compounds, *possīmus, adsīmus, prosīmus, etc.*

EXCEP. 2. The penultima of the preterite in *ivi* of any conjugation is long; as, *petīvi, audīvi, etc.*; and also the first increment of the fourth conjugation, when followed by a consonant; as, *audīmus, audīrem, audīrer, etc.*, and *venīmus, comperīmus, etc.*, of the present tense; with the contracted form of the imperfect *audībam*, and the obsolete *audībo*; also found in *ībam* and *ībo* from *eo*; and in *quībam* and *quībo* from *queo*.

EXCEP. 3. In the penultima of the first and second pers. plur. of the indicative fut. perf. [or second future] and the perfect of the subjunctive, the *i* is common in poetry; but in prose, it is usually long.¹

EXAMPLES BY SINGLE WORDS.

Amavīmus, vivīmus, iterabītis. Excep. 1. Nōlīte, nolitote, sītis, possītis. Excep. 2. Petīvi, quāesīvi; audītis, audīri; reperīmus (pres.); audībam, ībo, quībam. Excep. 3. Dederītis, dixerītis, contigerītis.

Promiscuous Examples. Audīvērāmus [25, 24, 23], docuērūnt [24, 3], dēdērānt [7, 24], dāmus [23], inītus [9], solūtus [10], quāesītus [10], nēfas [12], vidēlicet [12], ambītus [6], exītus [9], intrōduco [13], animālis [15].

EXAMPLES IN COMPOSITION.

Rule. *Victuros agīmus semper, nec vivīmus unquam.* Manil.

¹ See Appendix, 6.

Rule. *Scinditur interea studia in contraria vulgus.*
Virg.

Exc. 1. *Et documenta damus, qua sīmus origine nati.*
Ovid.

Exc. 2. *Cessi, et sublato montem genitore petīvi.*
Virg.

Alterius sermone meros audiret honores.
Hor.

Tu ne cede malis, sed contra audentior īto.
Virg.

Exc. 3. *Egerīmus, nosti; et nimium meminisse necesse est.*
Id.

Accepisse simul vitam dederitis in unda.
Ovid.

RULE XXVI.

Increment of Verbs in O and U.

O incrementum produc; u corripe semper:
Ast-ūrus penultimam habet longam; puta, *iturus*.

The increment of verbs in o is always long; that in u is generally short; as *facitōte, habetōte; sūmus, possūmus, quæsūmus*.

EXCEP. In the penultima of the future participle in *rus*, the u is always long; as, *peritūrus, factūrus, amatūrus*.

NOTE. To the long increment of verbs in o, some Prosodians regard the irregular verb *fōrem, fōre*, an exception.

EXAMPLES BY SINGLE WORDS.

Rule. *Itōte, petitōte; malūmus, volūmus.* Excep. *Ventūrus, arsūrus.*

Promiscuous Examples. ☞ The most useful mode of exercising the pupil in the increments of verbs, is to examine him in all the terminations of the four conjugations, beginning with *amāmus*.

EXAMPLES IN COMPOSITION.

- Rule. *Hoc tamen amborum verbis estōte rogati.*
Ovid.
Cumque loqui poterit, matrem facitōte salutet.
Id.
Nos numerus sūmus, et fruges consumere nati.
Hor.
Qui dare certa feræ, dare vulnera possūmus
hosti. Ovid.
Si patriæ volūmus, si nobis vivere chari.
Hor.
Exc. *Si peritūrus abis, et nos rape in omnia tecum.*
Virg.
Note. *Hinc fore ductores revocato a sanguine Teu-*
cri. Virg.

OF FINAL SYLLABLES.

The quantity of final syllables is ascertained : by position ; as, *prudēns*, *precōx* ; by containing a diphthong, as, *musæ*, *pennæ* ; or by special rules, as follows :—

RULE XXVII.

Of Final A.

A finale datur longis. Ită, cum pută, deme,
Eiă, quă et casus omnes : sed protrahe sextum,
Cui Græcos, ex -as primæ, conjunge vocandi.

A final, in words not declined by cases [that is, in verbs and particles], is long; as, *amā*, *memorā*; ¹ *frustrā*, *prætereā*, *postillā*, *ergā*, *intrā*, *ā*, etc., with the numerals in *gintā*; as, *sexagintā*, *trigintā*, *quadrāgintā*, etc.

EXCEP. 1. In *itā*, *quiā*, *eiā*, *posteā* [the *a* in *postea* being common ²]; also *putā* the adverb; the names of letters, as *alphā*, *betā*, and *hallelujā*.

EXCEP. 2. In most words declined by cases, the final *a* is short; as, *musā* [the nom.], *templā*, *Tydeā*, *lampadā*, *regnā*.

OBSERV. It is also short in Greek vocatives in *ā*, from nominatives in *es* (changed to *a* in the Doric or Æolic dialect); as, *Orestā*, *Atridā*, *Ætā*, *Thyestā*, *Circā*, etc.

EXCEP. 3. In the ablative sing. of the first declension and in Greek vocatives from nominatives in *as*; as, *prorā* [abl.], *pennā* [abl.]; *Æneā*, *Calchā*, *Pallā*.

EXAMPLES BY SINGLE WORDS.

Rule. *Pugnā*, *intereā*, *contrā*, *trigintā*. *Excep.* 1. *Eiā*, *quiā*, *itā*, *putā* (for *videlicet*). *Excep.* 2. *Ne-*

¹ *Amā*, *memorā*, etc., have the final *a* long, because formed by crasis from *amae*, *memorae*, etc.

² Many eminent Prosodians, however, insist that the *a* in *postea*, *antea*, etc., is always long; and that the syllable *ea* is in the ablative case sing. fem., the prepositions becoming adverbs and the ablatives by their own power expressing a relation to some other word in the sentence. They add, moreover, that whenever the syllable appears to be short, it is either in the accusative governed by the preposition, or must be pronounced in two syllables by crasis.

moră, tristiă, meă, Hectoră. *Observ.* Orestă, An-chisă, Circă. *Excep.* 3. Proră, domină, quă; Æneă, Lycidă.

Promiscuous Examples. Dominōrum [22], diē-bus [1, 22], ūltră [3, 27], Pöllūcis [3, 21], tēllūres [3, 21], velōcibus [20, 22], immemōres [3, 20], Palæmōnis [2, Gr. 20], bōves [20], felīcibus [19, 22], Dēlphīnes [Gr. 3, 18], lītes [18].

EXAMPLES IN COMPOSITION.

Rule. *Musa, mihi causas memorā; quo numine læso.* Virg.

Jam tenet Italiam: tamen ultrā pergere tendit. Juv.

Exc. 1. *Haud itā me experti Bitias et Pandarus ingens.* Virg.

Hoc discunt omnes ante Alphā et Betā puellæ. Juv.

Exc. 2. *Anchoră de prora jacitur; stant littore puppes.* Virg.

Obs. *Te tamen, o parvæ rector Polydectă Seriphi.* Ovid.

Exc. 3. *Prospiciens, summā placidum caput extulit undā.* Id.

Quid miserum, Æneă, laceras? Jam parce sepulto. Id.

RULE XXVIII.

Of Final E.

E brevia. Primæ quintæque vocabula produc;
Cetē, ohē, Tempē, fermēque, ferēque, famēque.

Adde *docē* similemque modum; monosyllaba, præter Encliticas et syllabicas: *beně*que et *malě* demptis, Atque *inferně*, *superně*, adverbia cuncta secundæ.

Final *e* is generally short; as, *patrě*, *natě*, *fugě*, *legerě*, *nempě*, *illě*, *quoquě*, *peně*.

EXCEP. 1. It is long in all cases of the first and fifth¹ declensions; as, *Æglě*, *Thisbě*, *Melpomeně*, *fidě*, *famě*, with *rě* and *diě* and their compounds *quarě*, *hodiě*, *pridiě*, etc., as well as in the contracted genitive and dative, *diě*, *fidě*.

EXCEP. 2. The final *e* is long in contracted words transplanted from the Greek, whether singular, as *Diomedě*, *Achillě*, or in the nominative and accusative neuters plural, as *cetě*, *melě*, *pelagě*, *tempě*, — all wanting the singular.

EXCEP. 3. *Ohě*, *fermě*, and *ferě* have the *e* final long. *Ferě* is short in Ausonius.

EXCEP. 4. Verbs of the second conjugation have *e* final long in the second person singular imperative active; as, *docě*, *gaudě*, *salvě*, *valě*, etc.

OBSERV. 1. *Cavě*, *vidě*, *valě*, and *respondě* are sometimes found short.

EXCEP. 5. Adverbs formed from adjectives in *us* — or of the second declension — have the final *e* long; as, *placidě*, *probě*, *latě*; together with all adverbs of the superlative degree; as, *maximě*, *minimě*, *doctissimě*.

OBSERV. 2. *Beně*, *malě*, *inferně*, and *superně*, with

¹ In cases of the first declension, because it is equivalent to the Greek η; in cases of the fifth, because it is a contracted syllable.

magě and *impuně*, have the final *e* short. Adverbs coming from adjectives of the third declension have the last syllable short, agreeably to the general rule; as, *sublimě*, *dulcě*, *difficilě*, etc.

EXCEP. 6. Monosyllables in *e*, as *mě*, *tě*, *sě*, and *ně* (lest or not), are long.

OBSERV. 3. The enclitic particles *quě*, *vě*, *ně* (interrogative), and the syllabic adjuncts, *ptě*, *cě*, *tě*, *dě*, etc., found in *suaptě*, *nostraptě*, *tutě*, *quamdě*, etc., are short. These, however, might be ranged under the general rule, never standing alone.

EXAMPLES BY SINGLE WORDS.

Rule. Frangerě, utilě, mentě. *Excep.* 1. Alcmē, diē, requiē, hodiē. *Excep.* 2. Pelagē, ca-coethē, Tempē. *Excep.* 3. Fermē, ferē, ohē. *Excep.* 4. Docē, monē, vidē. *Obser.* 1. Cavě, vidě, valě. *Excep.* 5. Summē, valdē (for validē), sanē. *Obser.* 2. Inferně, beně, malě; dulcě, suavě. *Excep.* 6. Mē, sē, tē. *Obser.* 3. Quě, vě, tutě, hoscě.

Promiscuous Examples. Nūmīně [5, fr. nūtum, nuo, *obso.*, "to nod, to approve," Gr. *νεύω*, 18, 28], amārě [23, 28], Hēctōră [3, 20, 27], opěřě [17, 28], vēctīgālě [3, 15, 28], pōemătă [1, 16, 27], făcě [16, 28], merīdiē [12, 1, 28], inhībē [11, 6, 28], indīgně [3, 3, 28], prācipŭē [2, 1, 28], valē [28], cavě [28].

EXAMPLES IN COMPOSITION.

Rule. *Incipē, parvę puer, risu cognoscerę matrem.*

Virg.

- Rule. *Antē mare et tellus, et quod tegit omnia
cælum.* Ovid.
- Exc. 1. *Tros Anchisiadē, facilis descensus Averni.* Virg.
Non venias quarē tam longo tempore Romam. Mart.
- Exc. 2. *At pelagē multa, et late substrata videmus.* Lucret.
- Exc. 3. *Mobilis et varia est fermē natura malorum.* Juv.
- Exc. 4. *Gaudē, quod spectant oculi te mille loquen-
tem.* Hor.
- Ob. 1. *Vade, valē: cavē ne titubes, mandataque
frangas.* Id.
- Exc. 5. *Excipe sollicitos placidē, mea dona, libellos.* Mart.
- Ob. 2. *Nil benē cum facias, facis attamen omnia
belle.* Id.
- Exc. 6. *Mē me, adsum qui feci; in mē convertite
ferrum.* Virg.
- Ob. 3. *Arma virumquē cano, Trojæ qui primus ab
oris.*¹ Id.

¹ This well-known verse at the opening of the *Æneis* affords a striking exemplification of the absurdity involved in attempting to read Latin verse according to the rules of English accentuation. "Here," says one of the ablest advocates of the modern system, "here, agreeably to the analogy of the English, every judicious reader will pronounce the syllables *vi* and *ca*, in the words *virum* and *cano*, long!" And such in reality is the fact!! Now let the classical student observe the consequence of this "judicious" practice by making these two syllables long, the two dactyles with which the line commences are metamorphosed into as many amphimacers; thus, *ārmā, vīrūmqūe, -cā!* and the line is made to

RULE XXIX.

Of Final I and Y.

I produc. Brevia *nisi* cum *quas*, Græca que cuncta:
Jure mihi, variare, *tibi*que, *sibi*que solemus,
 Sed mage corripies *ibi*, *ubi*, dissyllabon et *cu*,
Sicuti sed breviant cum *sicubi*, *necubi*, vates:
 Adfuerit nisi Crasis, *y* semper corripiendum est.

The final *i* is generally long, as *dominī*, *patrī*,
Mercurī, *meī*, *amarī*, *audī*, *ī*, *Ovidī*, *filī*.¹

EXCEP. 1. The final vowel is usually short in
nisi and *quas*. In Greek words also the final *i*
 and *y* are short, as *sinapī*, *molī*; in vocatives of
 the third declen., as *Thetī*, *Parī*, *Daphnī*, *Tethy*
 (uncontracted); in the dat. sing. of Greek nouns,
 as *Palladī*, *Thetidī*, and in datives and ablatives
 plur., as *heroisī*, *Troasī*, *Dryasī*.

OBSERV. In *Tethy*, the contract. dative for
Tethyi, the *y* is long.

EXCEP. 2. In *mihi*, *tibi*, *sibi*, and also in *ibi*, *ubi*,
 and *ubi*, the final *i* is common. *Cui* when a dis-
 syllable has the *i* common.

EXCEP. 3. *Necubi*, *sicubi*, and *sicuti* are said to
 have the final vowel short, but the *i* in the two
 former is common.

contain twenty-six instead of twenty-four times!! while the sweet-
 ness, melody, and rhythmical connection are totally destroyed —
 a medley of versification never surely contemplated by the most
 elaborate and ornate of the Roman poets. But the innovators who
 would thus barbarously disfigure the beautiful remains of antiquity —

Tradam protervis in mare Creticum
Portare ventis.

¹ By crasis from *Ovidie*, *filie*.

EXAMPLES BY SINGLE WORDS.

Rule. Oculī, Mercurī, classī. *Excep.* 1. Nisī, quasī; gummī, melī; Tethŷ, Alexī; Paridī, Thetidī; Charisī, schemasī, ethesī. *Observ.* Tethŷ. *Excep.* 2. Mihī, tibī, sibī, ibī, ubī, utī; cui. *Excep.* 3. Necubī, sicubī, sicutī.

Promiscuous Examples. Amaryllī [3, Gr. 29], lapidī [18, 29], tāntaně [3, 28], hoscě [28], fierī [1, 29], quī [29], rēiquě [1, 29, 28], dīcī [1, 1, 29], mājōrī [3, 20, 29], volūcrī [4, 29], vēnī [7, 29], vīcīstī [7, 3, 29], tūlīstī [7, 3, 29], tētēndīstī [8, 3, 29].

EXAMPLES IN COMPOSITION

Rule. *Quid dominī faciant, audent cum talia fures.*
Virg.

Ī, sequere Italiam ventis, pete regna per undas.
Id.

Exc. 1. *Sic quasī Pythagoræ loqueris successor et hæres.*
Mart.

Molŷ vocant superi: nigrâ radice tenetur.
Ovid.

Semper . Adonī, mei, repetitaque mortis imago.
Id.

Palladī littoreæ celebrabat Scyros honorem.
Statius.

Troasīn¹ invideo; quæ si lacrymosa suorum.
Ovid.

¹ The *n* makes no difference in the quantity, being merely added to prevent the hiatus arising from the concurrence of the two vowels, just as we say in English "an orange" for "a orange," *euphonia gratia*.

Exc. 2. *Tros Tyriusque mihī nullo discrimine agetur.* Virg.

Non mihī si linguæ centum sint, oraque centum. Id.

Exc. 3. *Sicubī magna Jovis antiquo robore quercus.* Id.

RULE XXX.

Of Final O.

O datur ambiguis. Græca et monosyllaba longis, *Ergō* pro causa, ternus sextusque secundæ, Atque adverbia nomine, vel pronomine nata: *Immō*, *modō*, et *citō* corripias; varia *postremō* *Serō*, *idcirco*, *ideō*, *verō*, *porrō*que *retrō*que.

O at the end of words is common,¹ as *quandō*, *leō*, *duō*, *Catō*, *noīō*.

EXCEP. I. Greek cases written in the original with *ω*, as *Androgeō*, *Cliō*; monosyllables, as *ō*, *prō*, *dō*; *ergō*,² signifying "for the sake of" — or, "on account of"; and datives and ablatives of the second declension, as *somnō*, *tuō*, *ventō*, have the final vowel long.

EXCEP. 2. Adverbs derived from adjectives and pronouns have the final *ō* long, as *subitō*, *meritō*, *multō*, *rarō*, *eō*.³

¹ It is, however, more usually long than short.

² *Ergo*, signifying "therefore," is common, according to the general rule.

³ These are commonly considered as ablatives of the second declension; but might they not be regarded as imitations of the Greek termination *ωs*, with the *s* elided, agreeably to the Greek usage?

OBSERV. The final *o* is, however, short in *citō*, *immō*, *quomodō*, *dummodō*, *postmodō*, *modō* (the adverb), *egō*,¹ *octō*.

EXCEP. 3. The adverb *serō*, the conjunction *verō*, *postremō*, *idcirco*, and the other words enumerated, have the final *o* common.

EXAMPLES BY SINGLE WORDS.

Rule. Quandō, prāstō, Apollō, homō. *Excep. 1.* Athō, Alectō, prō, stō; deō, filiō. *Excep. 2.* Certō, tantō, falsō. *Observ. 1.* Quomodō, tantummodō, citō. *Excep. 3.* Idcirco, porrō, adeō, retrō.

Promiscuous Examples. Ērgō [3, 30], Clīō [Gr. 1, 30], Cāntābrō [3, 4, 30], mōtō [9, 30], dātā [9, 27], cōnsitī [3, 9, 29], solūtō [10, 30], tacitō [10, 30], sūbitō [11, 9, 30], vigintī [3, 29], Achillē [3, 28], plorā [27], facitōtē [25, 26, 28], pēcūnīæ [5, 5 — fr. pēcū, “cattle, sheep,” anciently used in barter for money — 1, 2].

EXAMPLES IN COMPOSITION.

Rule. *Ambō florentes ætatibus, Arcades ambō.* Virg.

Ambō relucentes, ambō candore togati.

Mant.

Exc. 1. *In foribus letum Androgeō; tum pendere pœnas.* Virg.

Ō patribus plebes, ō digni consule patres!

Claud.

¹ Carey, however, makes the final vowel in *ego* common.

Exc. 1. *Aurō pulsa fides, aurō venalia jura.*

Propert.

Exc. 2. *Pæna autem vehemens, et multō sævior
illis.*

Juv.

Ibit eō, quo vis, qui zonam perdidit, inquit.

Hor.

Obs. *Ast ego quæ divum incedo regina, Jovisque.*

Virg.

Exc. 3. *Imperium tibi serō datum; victoria velox.*

Claud.

Hic verō victus genitor se tollit ad auras.

Virg.

RULE XXXI.

Final U long; B, T, D, short.

U semper produc; *b, t, d*, corripe semper.

B produc peregrinum, at contrahe *nenūque* et *indū*.

The final *u* is generally long, as *manū*, *cornū*, *metū*, *Panthū* (Gr. voc.), *diū*. Latin words terminating in *b, t*, or *d* usually have the final vowel short; as, *āb*, *quīd*, *ēt*, *amāt*. Foreign words are commonly long; as, *Jōb*, *Jacōb*, *Davīd*, *Benedād*.

EXCEP. *Indū* and *nenū* have the *u* short, as also have many words ending with short *ūs*; by the elision of the final *s*, to prevent the vowel from becoming long by its position before the succeeding consonant; as, *plenū* for *plenūs*; *nunciū* for *nunciūs*.

OBSERV. Third persons singular of the perfect tense contracting *ivīt* or *īīt* into *it*, or *avīt* into *at*, have the final vowel long (by Rule II); as, *petīt* for

petiit or *petivit*; *obit* for *obiit* or *obivit*; *irritat* for *irritavit*.

EXAMPLES BY SINGLE WORDS.

Rule. Vultū, cornū, Melampū (Gr. voc.), ōb, capūt, audiēt, quīd. *Excep.* Nenū, indū; plenū.

Observ. Abīt for abivīt, petīt for petivīt, creāt for creāvīt.

Promiscuous Examples. Amāvērīt [23, 24, 31], pēpērīt [8, 8, 31], bībīt [7, 31], fātīdīcō [5, 12, 6, 30], semīsōpītus [12, 6, 10], prōfūgīō [11, 6, 1, 30], īdem [neut. 12], quadrīgæ [12, 2], alīōquin [1, 13], indū [3, 31], gēnērāt [5, 5, 31], ērūmpērē [11, 3, 24, 28], rēquīrō [11, 6 — fr. quæro — 30].

EXAMPLES IN COMPOSITION.

Rule. *Parce metū Cytherea, manent immota tuorum.*

Virg.

Quo res summa loco, Panthū? quam prendimus arcem?

Id.

Exc. *Nec jacere indū manus, via qua munita fidei.*

Lucret.

Vicinus o socii, et magnam pugnāvimū pugnā.

En.

Obs. *Magnus civis obīt, et formidatus Othoni.* Juv.

RULE XXXII.

Of Final C.

C longum est. Brevia nēc, făc, quibus adjice donēc. Hīc pronomen, et hoc primo et quarto variabis.

Final *c* has the preceding vowel generally long; as, *sīc*, *hūc*, *illīc*, *hīc* (adv.), *hōc* (abl.).

EXCEP. 1. *Nēc*, *donēc*, and *făc* (imperative) have the final vowel short.

EXCEP. 2. The pronouns *hīc* and *hōc* (neut.) are common, but more frequently long than short. ¶ The imperatives *dīc* and *dūc* do not come under this rule, being only abbreviations of *dīce* and *dūce*, in which the quantity of *i* and *u* is not affected by the apocope of the final vowel.

EXAMPLES BY SINGLE WORDS.

Rule. *Sīc*, *hōc*, *illūc*. *Excep.* 1. *Donēc*, *nēc*, *făc*. *Excep.* 2. *Hīc*, *hōc*.

Promiscuous Examples. *Ită* [27], *Lycidă* [Gr. voc. 27], *famē* [28], *faciē* [1, 28], *rē* [28], *tacē* [28], *utī* [29], *Alēxī* [2, Gr. 29], *sibī* [29], *hūc* [32], *nēc* [32], *prōnūbă* [11, 6, 27], *lūdībrīă* [5, 4, 1, 27], *cōntūlērō* [3, 7, 24, 30], *cicātrīcis* [4, 19].

EXAMPLES IN COMPOSITION.

Rule. *Macte nova virtute, puer: sīc itur ad astra.*
Virg.

Exc. 1. *Donēc eris felix, multos numerabis amicos.*
Ovid.

Exc. 2. *Hic gladio fidens, hīc acer et arduus hasta.*
Virg.

Hic vir hīc est, tibi quem promitti sæpius audis.
Id.

RULE XXXIII.

Of Final L.

Corripe L. At produc *sāl*, *sōl*, *nīl*, multaque Hebræa.

The final vowel before *l* is short; as, *měl*, *simül*, *nihl*, *consül*, *Asdrubäl*.

EXCEP. *Sāl*, *sōl*, and *nīl* (contracted from *nihl*) have the final vowel long; and also Hebrew names; as, *Daniël*, *Raphaël*, *Ismaël*.

EXAMPLES BY SINGLE WORDS.

Rule. *Pöl*, *fěl*, *seměl*, *famül*. Excep. *Sōl*, *sāl*; *Michaël*, *Daniël*.

Promiscuous Examples. *Nīl* [33], *nīhl* [1, 33], *hīc* [adv. 32], *vültū* [3, 31], *nēc* [32], *amō* [30], *māgīstrī* [5 — fr. *māgis* — 3, 29], *pænē* [2, 28], *innīxă* [3, 3, 27], *facītōtē* [25, 26, 28], *aūdībāmīnī* [2, 1, 24, 23, 25, 29], *lapīdī* [18, 29], *littōris* [3, 20], *ōris* [from *os*, “a mouth” [20].

EXAMPLES IN COMPOSITION.

Rule. *Vertit terga citus damnatis, Asdrubäl ausis.*
Silius.

Obstupuit simül ipse, simul percussus Achates.
Virg.

Exc. *De nihilo nihl, in nihilum nīl posse reverti.*
Persius.

Quum magnus Daniël, qualis vir, quanta potestas!
Tert.

☞ Respecting the quantity of final syllables in *m*, on which Prosodians are not agreed, it has been deemed advisable to insert no rule, as the subject may be more properly referred to the "Figures of Prosody," farther on.

For the convenience, however, of teachers, who prefer the rule in the order of the letters, it is given below.¹

RULE XXXIV.

Final N.

*N*produc. Breviabis at *-en* quod *-inis* breve format;
Græcorum quartum, si sit brevis ultima recti;
Ān, *tamĕn*, *īn*, cum compositis; rectumque secundæ.

Words, whether in Latin or of Greek origin, terminating with *n*, have the final vowel generally long; as, *ēn*, *splĕn*, *quĭn*, *sĭn*, *Pān*, *Sirĕn*; with *Actæōn*, *Lacedæmōn*, *Platōn*, etc. [written with an *ω*]; also Greek accusatives in *an* and *en*, of the first declen., from the nominatives in *as*, *es*, and *e* long; as, *Æneān*, *Anchisĕn*, *Calliopĕn*; genitives plural; as, *Myrmidonōn*, *Cimmeriōn*, *epigrammatōn*; and Greek accusatives in *on* of the Attic dialect having *ω* in the original; as, *Athōn*, *Androgeōn*.

EXCEP. I. Nouns terminating with *ĕn*, having *ĭnis* in the gen., have the final vowel short; as, *carmĕn*, *numĕn*, *nomĕn*, *tegmĕn*, *flumĕn*.

¹ *M* vorat Echthipsis: prisci brevare solebant.

Final *m* succeeded by a vowel [or the letter *h*] is generally elided by Echthipsis: the older poets usually shortened the preceding vowel, preserving the *m* from elision: *ex. gr.*:—

Insignita, fere tum millia militū octo. Ennius.

EXCEP. 2. The final vowel before *n* is short in all Greek accusatives of every declension, whose nominative has a short final syllable; as, *Maiān*, *Scorpiōn*, *Parīn*, *Thetīn*, *Itȳn*, *Alexīn*, *chelȳn*, and datives plural in *īn*; as, *Arcasīn*.¹

EXCEP. 3. *Ān*, *tamēn*, *īn*, with their compounds, *forsān*, *veruntamēn*, etc., *vidēn'*, etc. (for *videsne*?), have the final vowel short.

EXCEP. 4. Greek nominatives in *on*, written with an *omicron*, and corresponding with the second declension in Latin, have the final syllable short; as, *Peliōn*, *Iliōn*, *Erotiōn*.

OBSERV. Greek accusatives also in *ōn* [omicron] have the final vowel short; as, *Cerberōn*, *Rhodōn*, *Menelaōn*.

EXAMPLES BY SINGLE WORDS.

Rule. *Splēn*, *Titān*, *Sirēn*, *Salamīn*, *Cimmeriōn*, *Athōn*. *Excep.* 1. *Pectēn*, *flamēn*, *crimēn*. *Excep.* 2. *Ibīn*, *Æginān*, *Alexīn*. *Excep.* 3. *Attamēn*, *vidēn'*, *satīn'*, *nostīn'*. *Excep.* 4. *Erotiōn*, *Iliōn*, *Peliōn*. *Observ.* *Rhodōn*, *Cerberōn*.

Promiscuous Examples. *Tīmidī* [5, —fr. *tīmēo*, —29], *āetātē* [2, 15, 28], *Cāesārē* [2, 15, 28], *ēxēmplārīā* [3, 3, 15, 1, 27], *mulčērībus* [1, 17, 22], *stēmmātā* [3, 16, 27], *rēnes* [17], *hymēnāeos* [17, 2], *mānsuētī* [3, 17, 29], *rēgībus* [17, 22], *rēfīciō* [11, 6, 1, 30], *īnīquōrum* [11, 6, —fr. *āquus*, —22].

EXAMPLES IN COMPOSITION.

Rule. *De grege nōn ausim quicquam deponere tecum.* Virg.

¹ See Note, p. 59.

- Rule. *Finierat Titān; omnemque refugerat Orpheus.* Ovid.
Actæon ego sum! dominum cognoscite vestrum. Id.
Amitto Anchisēn, hic me, pater optime, fessum. Virg.
Cimmeriōn etiam obscuras accessit ad oras. Tibul.
Exc. 1. *Tegmēn habent capiti; vestigia nuda sinistri.* Virg.
Exc. 2. *Namque ferunt raptam patriis Æginān ab undis.* St.
Exc. 3. *Mittite;—forsān et hæc olim meminisse juvabit.* Virg.
Exc. 4. *Iliōn et Tenedos, Simoisque et Xanthus et Ide.* Ovid.
Ob. *Laudabunt alii claram Rhodōn, aut Mitylenen.* Hor.

RULE XXXV.

Final R.

R breve. *Cūr* produc, *Fūr*, *Fār*, quibus adjice *Vēr*, *Nār*

Et *Graiūm* quotquot longum dant *ēris* et *Æthēr*, *Aēr*, *sēr*, et *Iber*.—Sit *Cōr* breve.—*Celtibēr* anceps.—*Pār* cum compositis, et *lār*, producere vulgo
 Norma jubet: sed tu monitus variabis utrumque.

Words ending in *r* have the last vowel or syllable, for the most part, short; as, *Amīlcār*, *muliēr*, *puēr*, *tēr*, *Hectōr*, *martȳr*, *sempēr*, *precōr*, *audientūr*.

EXCEP. I. *Cūr*, *fūr*, *fār*, *vēr*, and *nār* have the

final vowel long, as also have all words of Greek origin, forming the genitive sing. in *ēris* long; as, *cratēr*, *statēr*, *aēr*, *æthēr*, *Sēr*, and *ibēr*; but the compound of *ibēr* is common, as *Celtibēr*.

OBSERV. *Cōr* has the vowel short.

EXCEP. 2. *Pār*, with its compounds, and *Lār* have the final vowel generally common.¹

EXAMPLES BY SINGLE WORDS.

Rule. *Vēr*, *timōr*, *turtūr*, *Hectōr*, *amamūr*, *patēr*, *matēr*. *Excep.* 1. *Cūr*, *vēr*, *statēr*, *spintēr*, *Recimēr*, *aēr*, *Sēr*, *ibēr*, *Celtibēr*. *Excep.* 2. *Pār*, *Lār*.

Promiscuous Examples. *Amārētūr* [23, 24, 35], *æthērē* [2, 17, 28], *tapētibus* [17, 22], *vīrginē* [3, 18, 28], *Salamīnī* [Gr. 18, 29], *cōrnīcē* [3, 19, 28], *vīgōris* [5, — fr. *vīgeo*, — 20], *æquōrā* [2, 20, 27], *dōctiōrā* [3, 1, 20, 27], *mēmōrī* [5, — fr. *mēmīni*, — 20, 29].

EXAMPLES IN COMPOSITION.

Rule. *Sempēr eris pauper, si paupēr es, Æmiliane.*
Mart.

Est mihi namque domi patēr, est injusta
noverca. Virg.

¹ Although the quantity of these two words is, in compliance with the authority of some excellent Prosodians, given as common, it must not be concealed that many others of equal authority agree with Alvarez in regarding it as always long.

Exc. 1. *Multa quidem dixi, cūr excusatus obirem.*

Hor.

Inde mare, inde aēr, inde æthēr ignifer ipse.

Lucret

Ob. *Molle mihi levibusque cōr est violabile telis.*

Ovid.

Exc. 2. *Ludere pār impār, equitare in arundine
longa.*

Hor.

RULE XXXVI.

Final AS.

As produc. Breve *Anās*. — Græcorum tertia quartum

Corripit — et rectum per *adis* si patrius exit.

Words ending in *as* have the final vowel generally long, as *crās*, *tempestās*, *Æneās*, *Pallās* (*Pallantis*), *mās*, *musās*; all verbs terminating in *as*, such as *amās*, *doceās*, *legebās*; gentile nouns, as *Arpinās*, *Antiās*; and antique genitives, as *viās*, *familiās*.

EXCEP. 1. *Anās* is short.¹

EXCEP. 2. Final *as* is also short in Greek accusatives plural of the third declension, as *heroās*, *lampadās*, *delphinās*, *Hectorās*, *Heroidās*.

EXCEP. 3. Greek nouns in *as*, forming the genitive in *ados* (*adis*, Latin), are short, as *Arcās* (gen.

¹ In Petronius Arbiter. Burmann, however, conjectures the lection should be *avis*.

arcados or *arcadis*), *Pallās* (gen. *Pallados* or *Palladis*), *lampās*, *Iliās*; also Latin words in *as*, formed in the manner of Greek patronymics, as *Appiās*, *Adriās*, *Honoriās*.

EXAMPLES BY SINGLE WORDS.

Rule. *Fās*, *terrās*, *pietās*, *Æneās*, *Thomās*, *Pallās* (*Pallantis*), *audiebās*; *Antiās*, *Larinās*; *curās* (gen.), *tristitiās* (gen.). *Excep.* 1. *Anās*. *Excep.* 2. *Cyclopās*, *craterās*, *Troās*, *Naīdās*. *Excep.* 3. *Lampās*, *Pallās* (*Pallados*), *Iliās*; *Appiās*, *Adriās*.

Promiscuous Examples. *Aūdīēbāmūr* [2, 1, 24, 23, 35], *sōl* [33], *nēquis* [12], *nēc* [32], *forsān* [34], *omēn* [34], *lōngē* [3, 28 adv.], *lāmpādās* [3, 16, 36], *audīō* [1, 30], *Dīā* [Gr. 1, 27], *ēxtrā* [3, 27], *vivīmus* [25], *Alēxāndriā* [Gr. 3, 3, 1, 27], *mūsās* [5, — fr. *μοῦσα*, “a muse,” — 36].

EXAMPLES IN COMPOSITION.

Rule. *Quid meus Æneās in te committere tantum?*

Virg.

Forte sua Libycis tempestās appulit oris. Id.

Exc. 1. *Et pictis anās enotata pennis* (Phalœcian).

Petro.

Exc. 2. *Orpheus in silvis, inter delphinās Arion.*

Virg.

Exc. 3. *Bellica Pallās adest, et protegit ægide fratrem.*

Ovid.

Adriās unda vadis largam procul expuit algam.

Av.

RULE XXXVII.

Final ES.

Es dabitur longis. Breviat sed tertia rectum, Cum patrii brevis est crescens penultima; *pēs* hinc Excipitur, *pariēs*, *ariēs*, *abiēs*que, *Cerēs*que. Corripe et *es* de *sum*, *penēs*, et neutralia Græca. His quintum et rectum numeri dent Græca secundi.

The final vowel in *es* is long; as, *rēs*, *quiēs*, *Alcīdēs*, *sermonēs*, *docēs*, *essēs*, *decīēs*; with the nomin. and vocat. plur. of Greek nouns (coming from the genitive sing. in *eos*), originally written with *eis*, contracted from *ees*; as, *heresēs*, *crisēs*, *phrasēs*. The following also have *es* long: genitives of nouns in *e*, of the first declension, as, *Eurydicēs*, *Penelopēs*, *Idēs*, *Calliopēs*; plural cases of Latin nouns of the third and fifth declensions, as, *Libyēs*, *Alphēs*, *rēs*; and the antique genitive in *es* of the fifth declension, as, *diēs*, *rabiēs*.

EXCEP. 1. Nouns in *es* of the third declension, increasing short in the genitive, have *es* in the nominative short; as, *hospēs*, *alēs*, *milēs*, *præpēs*, *limēs*.

OBSERV. 1. *Ariēs*, *abiēs*, *pariēs*, *Cerēs*, and *pēs* with its compounds [*sonipēs*, *quadrupēs*, etc.] are long, according to the rule.

EXCEP. 2. *Es* in the present tense of the verb *sum* is short, as are also its compounds, *potēs*, *abēs*, *adēs*, *prodēs*, etc.; likewise the final *es* in the preposition *penēs*; and in Greek neuters, as, *cacoethēs*,

hippomanēs, etc.; in Greek nominatives and vocatives plur. of nouns in the third declension, increasing in the genitive sing., but not forming that case in *eos*; as, *Tritonēs*, *rhetorēs*, *dæmonēs*, *Arcadēs*, *Troēs*; and Greek vocatives sing., coming from nominatives in *es*, and forming the gen. in *eos*; as, *Demosthenēs*, *Socratēs*, etc.

OBSERV. 2. Wherever the Latin termination *es* represents the Greek termination *ης*, it is of course long; as, *Alcidēs*, *Brontēs*, *Palamedēs*.

EXAMPLES BY SINGLE WORDS.

Rule. Nubēs, artēs, Joannēs, locuplēs, quotiēs, jubēs, hāresēs, metamorphosēs; Calliopēs, Idēs (both gen.), syrtēs, diēs; rabiēs, diēs (both gen.). *Excep.* 1. Divēs, pedēs, segēs. *Obser.* 1. Abiēs, pariēs, cornipēs. *Excep.* 2. Ēs, potēs, adēs, penēs; cacoethēs, hippomanēs; heroēs, Amazonēs, Troadēs; Demosthenēs, Socratēs. *Obser.* 2. Brontēs, Palamedēs.

Promiscuous Examples. Përitūrō [11, 9, 26, 30], Ārcādās [3, Gr. 16, 36], arīētēs [1, 17, 37], sēpībus [17, 22], Michāēlis [17], velītis [*verb* 25], sūmus [26], nīsī [6, — fr. nē, — 29], Pērsēs [3, 37], hābitābās [5, — fr. hābeo, — 5, 23, 36], pāupēr [2, 35], Ænēān [2, Gr. 1, 34], ādēs [11, 37], fāmā [5, — Gr. φήμη, — 27].

EXAMPLES IN COMPOSITION.

Rule. *Orbus es, et locuplēs et Bruto consule dignus.*
Mart.

- Rule. *Anchisēs alacris palmas utrasque tetendit.*
 Virg.
Alpēs ille quatit; Rhodopeïa culmina lassat.
 Claud.
- Exc. 1. *Vivitur ex rapto: non hospēs ab hospite tutus.*
 Ovid.
Æthereâ quos lapsa plagâ Jovis alēs aperto.
 Virg.
- Ob. 1. *Populus in fluviis, abiēs in montibus altis.*
 Id.
Stat sonipēs et fræna ferox spumantia mandit.
 Id.
- Exc. 2. *Quisquis ēs, amissos hinc jam obliviscere Graios.*
 Id.
Quem penēs arbitrium est, et jus et norma loquendi.
 Hor.
Scribendi cacoëthēs, et ægro in corde senescit.
 Juv.
Ambo florentes ætatibus, Arcadēs ambo.
 Virg.
- Ob. 2. *Me ferus Alcidēs, tunc quum custode remoto.*
 Stat.

RULE XXXVIII.

Final IS and YS.

Corripies *īs* et *ys*. Plurales excipe casus.
Glīs, sīs, vīs, verbum ac nomen, *nolīsque, velīsque*;
Audīs, cum sociis; quorum et dat *patrius, -īnis*
-entisve, aut *-ītis* longum, producito semper.
rīs conjunctivum mos est variare poëtis.

Final syllables in *is* and *ys* have the vowel short; as, *apīs, turris, Jovīs, militīs, aspiciīs, creditīs, bīs, īs*, and *quīs* (nominatives), *Itys, Capys, Typhys*.

EXCEP. 1. All plural cases ending in *is* have the final vowel long; as, *musīs, virīs, armīs, vobīs, illīs, amarīs* (adject.), *quīs* or *queīs* for *quibus*, *omnīs* for *omnes*, and *urbīs* for *urbes*. Contracted plurals, as *Erinnys* for *Erinnyes* or *Erinnyas* have *ys* long.

OBSERV. 1. The adverbs *forīs, gratis*, and *ingratis* have the final syllable long.¹

EXCEP. 2. *Glīs, sīs* (with its compounds²), *vīs*, — whether verb or noun, — *noīs, velīs* (with its compounds), *audīs*, and every second person singular of the fourth conjugation; as, *nescīs, sentīs*, etc., have the final vowel long.

EXCEP. 3. The final *is* is long in all nouns forming their genitive in *entīs, inīs*, or *itis*, with the penultima long; as, *Simoīs* (*Simoēntīs*), *Salamīs* (*Salamīnis*), *līs* (*lītis*).

OBSERV. 2. The termination *ris* in the second future indicative and perfect subjunctive has the *i* common; as, *amaverīs, dixerīs, miscuerīs*.

EXAMPLES BY SINGLE WORDS.

Rule. *Lapīs, dulcīs, aīs, inquīs, magīs, cīs, chelys, Erinnyīs.* *Excep. 1.* *Puerīs, glebīs, siccīs, quīs* or *queīs* for *quibus*. *Observ. 1.* *Forīs, gratis.* *Excep. 2.* *Glīs, fīs, nescīs, vīs, quamvīs, sīs, adsīs*

¹ These adverbs are in reality datives or ablatives plural.

² Such as: *adsīs, possīs, malīs, noīs, quamvīs*, etc.

Excep. 3. Līs, dīs, Pyroīs, Quirīs. *Observ.* 2. Vitaverīs, egerīs, attulerīs.

Promiscuous Examples. Prōfūdēns [11, 3, 3], prōcūrāvīt [11, 5, — fr. cūra, — 23, 31], nēquam [12], ubīquē [12, 28], hōdīē [13, 1, 28], ætātīs [2, 15, 38], Amīlcārī [3, 15, 29], lāmpādīs [3, 16, 38], quāmvīs [3, 38], Othrŷs [38], tūlērīs [7, 24, 38], stētērūnt [7, 24, 3], ĩmbēr [3, 35].

EXAMPLES IN COMPOSITION.

- Rule.* *Dulcis inexpertis cultura potentis amici.*
 Hor.
Non apīs inde tulit collectos sedula flores.
 Ovid.
Donec eris felix, multos numerabīs amicos.
 Id.
Atque utinam ex vobīs unus, vestrique fuisset.
 Virg.
At Capŷs, et quorum melior sententia menti.
 Id.
Exc. 1. Præsentemque virīs intentant omnia mortem.
 Id.
Nobīs hæc portenta Deūm dedit ipse creator.
 Cic.
Ob. 1. Effugere haud potis est, ingratis hæret et angit.
 Lucan.
Exc. 2. Si vīs esse aliquis. — Probitas laudatur et alget.
 Juv.
Nescīs heu ! nescis dominæ fastidia Romæ.
 Mart.

- Exc. 3. *Samnīs in ludo ac rudibus causis satis asper.* Lucil.
 Ob. 2. *Græculus esuriens in cælum, jusseris, ibit.* Juv.
Miscueris elixa, simul conchylia turdis. Hor.

RULE XXXIX.

OS Final.

Vult *os* produci. *Compōs* breviatur, et *impōs*,
Osque ossis: Graeci et quotquot scribunt per *o*
 parvum.

Words terminating in *os* have the final vowel long; as, *flōs*, *nepōs*, *virōs*, *bonōs*, *vōs*, *ōs* (*oris*), *Trōs*, *Minōs*, *Athōs*, and all other words which in Greek are written with ω, as, *Androgeōs*; with all proper names which change *lāōs* to *lēōs* [Attically], as, *Penelēōs*, *Demolēōs*, *Menelēōs*.

EXCEP. 1. The final *os* is short in *compōs*, *impōs*, and *ōs* (*ossis*), with its compound *exōs*, and in Greek neuters; as, *Argōs*, *Chaōs*, *melōs*.

EXCEP. 2. All Greek nouns of the second declension—which in Greek are written with an *omicron*—have the final vowel short; as, *Tyrōs*, *Arctōs*, *Iliōs*.

EXCEP. 3. All genitives in *os*, whatever be the nominative, are short; as, *Palladōs*, *Oileōs*, *Orpheōs*, *Tethyōs*.

EXAMPLES BY SINGLE WORDS.

Rule. Custōs, ventōs, jactatōs, nōs; Erectōs, herōs, Androgeōs, Nicoleōs. *Excep.* 1. Compōs, impōs, ōs (ossis); chaōs, epōs. *Excep.* 2. Clarōs, Tenedōs, Atropōs. *Excep.* 3. Arcadōs, Tereōs, Tethyōs.

Promiscuous Examples. Honōs [39], vīrōs [14, 39], muliērīs [1, 17, 38], lichēnēs [Gr. 17, 37], Ibērīs [17, 38], lēgī [dat. fr. lex, 17, 19], cītā [fr. cieo, 9, 27], dābītūr [23, 25, 35], littōrīs [3, 20, 38], Ārgōnāūtās [3, 13, 2, 36], mē [28], cērvīcībūs [3, 19, 22], dōnīs [5, — fr. δῶρον, “a gift,” the ρ being changed into n, — 38].

EXAMPLES IN COMPOSITION.

Rule. *Ut flōs in septis secretus nascitur hortis.*

Catullus.

Ōs homini sublime dedit, cælumque tueri.

Ovid.

Androgeōs offert nobis, socia agmina credens.

Virg.

Exc. 1. Exōs et exsanguis tumidos perfluctuat artus.

Lucret.

Et Chaōs, et Phlegethon, loca nocte silentia late.

Virg.

Exc. 2. Et Tyrōs instabilis, pretiosaque murice Sidon.

Luc.

Exc. 3. O furor! o homines! dirique Prometheōs artes!

Stat.

RULE XL.

Final US.

Us breve ponatur. Produc monosyllaba, quæque Longis increscunt, quartæ et patrium similesque Tres casus plurales, et quibus exit in *-untis*, Patrius, et conflata a *ποῦς*, contractaque Græca In recto ac patrio, et venerandum nomen IESUS.

Final *us* is short; as, *annūs*, *cultūs*, *tempūs*, *fontibūs*, *bonūs*, *malūs*, *illiūs*, *dicimūs*, *intūs*, *tenūs*; and also in the nominative and vocative sing. of the fourth declension; as, *domūs*, *manūs*.

EXCEP. 1. In monosyllables the *u* is long; as, *grūs*, *jūs*, *rūs*, *plūs*.

EXCEP. 2. All nouns having a long penultima in the genitive singular are long in the nominative singular; as, *salūs*, *tellūs*, *palūs*, *virtūs*.

EXCEP. 3. All nouns of the fourth declension, in the gen. sing., and in the nom., acc., and voc. plu., have final *us* long; as, *aditūs*, *vultūs*, *fructūs*.

EXCEP. 4. In words from the Greek, forming their genitive in *untis*, as *Opūs*, *Amathūs*, *Pessinūs*, the final *u* is long.

EXCEP. 5. Compounds from *ποῦς*, forming the genitive in *podis* or *podos*, as, *Tripūs*, *Melampūs*, *Ædipūs*, have the final *u* long.

OBSERV. *Polypūs*, of the second declension, from the Doric, has the *u* short, as also have *Melampūs* and *Ædipūs* in like circumstances.

EXCEP. 6. In *Panthūs*. and other proper names

written in Greek with the diphthong *ous* contracted from *oos*, the final *u* is long; and in genitives from nominatives fem. in *o* (ω); as, *Mantūs*, from nom. *Manto*; *Cliūs*, from nom. *Clio*; *Didūs*, nom. *Dido*, etc., etc.

EXCEP. 7. The final *u* is long in the venerable name of JESŪS.

EXAMPLES BY SINGLE WORDS.

Rule. Opūs, meliūs, quibūs, decimūs, penitūs; gradūs, quæstūs.

Excep. 1. Sūs, plūs, thūs. *Excep.* 2. Tellūs, salūs, palūs. *Excep.* 3. Fructūs, domūs, manūs. *Excep.* 4. Opūs, Amathūs, Pessinūs. *Excep.* 5. Tripūs, Polypūs, Œdipūs. *Observ.* Melampūs, Polypūs (Doric, second declens.). *Excep.* 6. Panthūs, Eratūs, Inūs, Clothūs. *Excep.* 7. JESŪS.

Promiscuous Examples. Tēllūs (gen. tēllūris) [3, 40], sēnsībūs [3, 22, 40], Pān [34], tūlisti [7, 3, 29], dēdērūnt [7, 24, 3], nēquā (fem. of nēquis) [12, 27], prōfēstūs [11, 3, 40], jūdēx [13, 3], ērūmpērē [11, 3, 24, 28], āttīgīt [3, 6, 31], mōnīmētīs [5, 5, 3, 38], mōvēndūs [5, — fr. mōveo, — 3, 40], mōvīssēs [5, — fr. mōvi, — 3, 37], mēdiōcrīs [5, — fr. mēdius, — 1, 4, 38], frīgōrībūs [5, — fr. ψῖγος, "cold," with the Æolic digamma (f) prefixed; as, fψῖγος, — 20, 22, 40].

EXAMPLES IN COMPOSITION.

Rule. Heu! fuge crudeles terras; fuge littūs
avarum. Virg.

Rule. *Seriùs aut citius sedem properamùs ad unam.*

Ovid.

O patria ! o divùm domùs Ilium, et inclÿta bello.

Virg.

Exc. 1. *Sed rigidum jùs est et inevitable mortis.*

Pedo.

Exc. 2. *Mox etiam fruges tellùs inarata ferebat.*

Ovid.

Regis opus ; sterilisve palùs¹ diù, aptaque remis.

Hor.

¹ The author avails himself of the opportunity afforded by the introduction of this line from the "Art of Poetry" to make a few observations on the position of *palus*, so long a bone of contention among Prosodians, ancient and modern. In most of the editions of Horace, the line is arranged thus, —

Regis opus, sterilisque diu *palùs*, aptaque remis, —

making the final syllable of *palus* short, contrary to Exception 2 of the above Rule. From the days of the commentator Servius and the grammarian Friscian, down to the last elaborate edition of Horace by Professor Anthon, this line has been *crux grammaticorum*.

The great Bentley would read — *palus prius*. This emendation would, indeed, remedy the quantity, but at the expense of terseness and beauty. Carey supposes that Horace might have intended *palus* to be of the 2nd or 4th declension, and thence make the final syllable short without any violation of quantity; while the learned professor of Columbia College contents himself with giving the various lections of preceding commentators without offering anything new of his own. But, in truth, most of the conjectures hitherto hazarded on the matter are ingenious rather than satisfactory; for the only solution to the difficulty is that afforded by the arrangement given in our text, which not only preserves the quantity, but detracts nothing from the harmony or rhythmical beauty of the poet. The hepthemimeral cæsura, too, occurring at *lus* of *palus*, contributes at once to the strength as well as to the sweetness of the

- Exc. 3. *Quale manūs addunt ebori decus, aut ubi flavo.* Virg.
 Exc. 4. *Est Amathūs, est celsa mihi Paphos, atque Cythera.* Id.
 Exc. 5. *Nil validæ juvêre manus, genitorque Melampūs.* Id.
 Ob. *Utque sub æquoribus deprenhensum polypūs hostem.* Ovid.
 Exc. 6. *Panthūs Othryades, arcis Phæbique sacerdos.* Virg.
 Exc. 7. *Et cælo et terris venerandum nomen IESŪS.* Anon.

☞ OBSERVATION, on the *Final Syllable of a Verse*, as usually given on works on Prosody, thus:—

Syllaba cujuvis erit ultima carminis anceps.

verse. Bentley's emendation does not, to be sure, alter the position of the cæsura, but the manifest inelegance of the *us* in *prius*, immediately succeeding the *us* in *palus*, is abhorrent to the *curiosa felicitas* of the great lyric poet of antiquity.

The quantity of the *u* in *diu*, which is long by nature, can oppose no serious objection to the arrangement adopted; as the instances among the classic authors are numberless, where the long vowel or diphthong is made short, before another vowel or diphthong, by synalœpha or elision; the diphthong or long vowel merely parting with one of its short component vowels, and remaining short; as,—

Insulæ Ionio in magno quas dira Celæno,—

where the *e* of the diphthong is elided; and again,—

Ter sunt conati imponere Pelio Ossam,—

where the long vowel *o* in *Pelio* loses one of its two component short times (or vowels), and remains short before the succeeding vowel.

The final syllable of every verse, except the Anapæstic and the Ionic, *a minore*,¹ may be either long or short, at the option of the poet; or, in the language of Prosodians, may be considered common, *i.e.* although the final syllable be naturally short it may be reckoned long, and although naturally long it may be reckoned short; as, —

Gens inimica mihi Tyrrhenum navigat æquor, —

where the final syllable *or*, which is short by RULE xxxv., forms the second syllable of a spondee, to suit the purpose of the poet, and thus becomes long. Again in the following Sapphic from Horace, —

Crescit occulto velut arbor ævo, —

the final syllable *vo*, which is in reality long by RULE xxx., is used by the poet as if short, forming the second syllable of a trochee to conclude his verse.

Such is the mode generally adopted by Prosodians to explain the final syllable of a verse. The truth, however, is that the final syllable of every verse must be regarded as always long (*necessario longa est*), being either long by nature or rendered so by the pause required at the end of every line, agreeably to the remarks of the judicious and elegant Clarke in his Notes on Homer: Ultima cujusque versus syllaba, qualiscunque ea

¹ In both these species, the final syllable of the line or verse, if not naturally long, should through means of the *synapheia* be rendered long by the concurrence of consonants.

est natura . . . non (ut Grammatici loquuntur) communis, sed semper necessario longa est; propter pausam istam, quâ, fine versûs, syllabæ ultimæ pronuntiatio necessario producitur. — *Ad Iliad*, A. 51.¹

ON THE QUANTITY OF PENULTIMATE SYLLABLES NOT
REDUCIBLE TO RULE.

1. Patronymics in *ides* or *ades* have their penultimate generally short; as, *Priamīdes*, *Atlantiādes*, etc., except those derived from nouns ending *eus*; as, *Pelīdes*, *Tydīdes*, etc.; as, —

Atque hic *Priamīdem* laniatum corpore toto.

Virg.

Par sibi *Pelīdes*? nec inania Tartara sentit.

Ovid.

2. Patronymics and all kindred words in *āis*, *ēis*, *itis*, *ōis*, *otis*, *ine*, and *one* commonly lengthen the penultimate; as, *Achāis*, *Ptolemāis*, *Chrysēis*, *Ænēis*, *Memphītis*, *Oceanītis*, *Minōis*, *Latōis*, *Icariōtis*, *Nilōtis*, *Nerīne*, *Acrisiōne*. But *Thebāis* and *Phocāis* shorten the penultimate. *Nerēis* is common.

Protinus *Ægides*, rapta *Minōide*, Dian. *Ovid.*

Thebaidis jussis sua tempora frondibus ornant.

Id.

3. Adjectives in *acus*, *icus*, *idus*, and *imus* usually shorten the penultimate; as, *Ægyptiācus*, *dæmoniācus*, *academīcus*, *aromatīcus*; *callīdus*, *per-*

¹ See also Cicero (Orator 64) and Quintilian (9, 4).

fīdus, lepīdus; finitīmus, legitīmus; also superlatives, *pulcherrīmus, fortissīmus, optīmus, maxīmus*, etc. Except *merācus, opācus; amīcus, aprīcus, pudīcus, mendīcus, postīcus; fīdus, infīdus; bīmus, trīmus; quadrīmus, patrīmus, matrīmus, opīmus*; and the two superlatives, *īmus* and *prīmus*.

Utque suum laqueis, quos *callīdus* abdidit auceps.
Ovid.

————— *Fīdum* Æneas affatur Achaten.
Virg.

4. Adjectives in *alis, anus, arus, irus, ivus, orus, osus, udus, urus*, and *utus* have their penultimate long; as, *conjugālis, dotālis, urbānus, avārus, delīrus, æstīvus, fugitīvus, decōrus, formōsus, percrūdus, edūrus, astūtus*. But the penultimate of *barbārus, opipārus*, and *ovipārus* are short.

Adjecisset opes, animi irritamen *avāri*. Ovid.
Pictus acu tunicas, et *barbāra* tegmina crurum. Virg.

5. Verbal adjectives in *ilis* shorten the penultimate; as, *agīlis, facilis, fusīlis, utilis*, etc. But adjectives derived from nouns are generally long; as, *anīlis, civīlis, herīlis*, etc., to which may be added *exīlis* and *subtīlis*; also the names of months, *Aprīlis, Quīntīlis, Sextīlis* — except *humīlis, parīlis*, and *simīlis*, a word of uncertain origin, whose penultimates are short. But all adjectives in *atilis*, whether derived from verbs or nouns, have the penultimate short; as, *plicatīlis, versatīlis, volatīlis, fluviatīlis*, etc.

Nec tibi deliciæ faciles, vulgataque tantum. *Ovid.*
 At qui umbrata gerunt civili tempora quercu. *Virg.*

6. Adjectives in *inus*, derived from living things, and denoting possession; also numeral distributives, proper names, and gentile nouns lengthen the penultimate; as, *Agninus*, *caninus*, *leporinus*; *Binus*, *trinus*, *quinus*; *Albinus*, *Cratinus*, *Iustinus*; *Alexandrinus*, *Latinus*, *Venusinus*, etc. To these may be added certain adjectives having a reference to physical or mental objects and designations; as, *adulterinus*, *festinus*, *gelasinus*, *genuinus*, *libertinus*, *mediastinus*, *opinus*, and *inopinus*, *paupertinus*, *peregrinus*, *supinus*. Also adjectives of place; as, *collinus*, *marinus*, *vicinus*; and those derived from nouns denoting time; as, *matutinus*, *vespertinus*; and lastly, these few not reducible to a class, *Austrinus*, *Caurinus*, *cisterninus*, *clandestinus*, *repentinus*.

Sicaniam peregrina colo *Ovid.*
Et matutini volucrum sub culmine cantus. *Virg.*

7. Adjectives in *inus*, derived from inanimate things, such as plants, trees, stones, etc., also from adverbs of time, or from substantives denoting the four seasons of the year, have their penultimate short; as, *Amaracinus*, *crocinus*, *hyacinthinus*; *cedrinus*, *faginus*, *oleaginus*; *adamantinus*, *amethystinus*, *smaragdinus*; *corallinus*, *crystallinus*, *murinus*; *Crastinus*, *diutinus*, *perendinus*, *pristinus*, *serotinus*; *Earinus*, *oporinus*, *chimerinus*, *therinus*; also *annotinus*, *hornotinus*. To which add *bomby-*

cīnus, *elephantīnus*, which seem to refer rather to the silk and ivory than to the animals themselves.

Et lux cum primum terris se *crastīna* reddet. *Virg.*
 Mens tantum *pristīna* mansit. *Ovid.*

8. Diminutives in *olus*, *ola*, *olum*, and *ulus*, *ula*, *ulum*, shorten the penultimate; as, *urceōlus*, *filiōla*, *musædolum*; *Lectūlus*, *rātiuncula*, *corcūlum*, etc.

Ante fugam soboles, si quis mihi *parvūlus*, aula.
Virg.

9. Adverbs in *tim* lengthen the penultimate; as, *oppidātīm*, *diētīm*, *virītīm*, *tribūtīm*. Except *affātīm* and *perpētīm*; also *stātīm*, which has, however, been lengthened by poets living in an age of degenerate Latinity.

Et velut absentem *certātīm* Actæona clamant.
Ovid.
 Stulta est fides celare quod prodas *stātīm*.—(Iamb.)

10. Latin denominatives in *aceus*, *aneus*, *arius*, *aticus*, *orius*; also verbals in *abilis*; and words in *atilis*, whatever their derivation may be, lengthen their antepenultimate; as, *cretāceus*, *testāceus*; *momentāneus*, *subitāneus*; *cibārius*, *herbārius*; *aquāticus*, *fanāticus*; *censōrius*, *messōrius*; *amābilis*, *revocābilis*; *pluviātilis*, *plicātilis*, etc.

Aiunt, cum sibi sint congesta *cibāria*, sicut. *Hor.*
 Calcavēre pedis, nec solvit *aquāticus* Auster. *Ovid.*

11. Adjectives in *icius*, derived from nouns, shorten the *i* of the antepenultimate; as, *gentilīcius*,

patrīcius, tribunīcius. Except *novīcius*, or *novītius*. But those which come from supines or participles lengthen the *i* of the antepenultimate; as, *advec-tīcius, commendatīcius, suppositīcius*, etc.

Patrīcios omnes opibus cum provocet unus. Juv.
Jam sedet in ripa, tetrumque novīcius horret. Id.
Hermes suppositīcius sibi ipsi. — (Phal.) Mart.

12. Desideratives in *urio* shorten the antepenultima, which in the second and third person is the penult; as, *esūrio, esūris, esūrit*. But other verbs in *urio* lengthen that syllable; as, *ligūrio, ligūris; scatūrio, scatūris*, etc.

The quantity of the first and middle syllables of foreign or barbarous words introduced into the Latin language cannot be determined unless when they fall within the general rules. Those first and middle syllables which cannot be ascertained by the preceding rules must be determined by the practice or authority of the poets.

SECTION IV.

OF PRONUNCIATION.

On this part of Latin Prosody it were needless to dilate, as the modes adopted in the pronunciation of the vowels, whether long or short, are so various and so contradictory in various countries, and withal so firmly engrafted on their respective usages, that any attempt to lay down general rules

would appear not only useless but presumptuous. The majority of classical scholars in all these countries where the study of Latin language and literature is cultivated appear to concur in assigning to the vowels of that language the same sound which they give the vowels of their own vernacular respectively. How absurd soever the custom may be, it is now too firmly fixed to admit a remedy : *nullis medicabilis verbis*.

In the Catholic Universities and Colleges the mode adopted is that followed on the Continent of Europe ; in the Literary Institutions of other denominations, at least of those in the British empire and United States, the mode usually adopted is that followed by the Universities of Oxford and Cambridge in England, and Trinity College, Dublin. In many institutions on either side of the Atlantic both methods are, in some measure, blended with a preponderance, more or less, to either, according to the taste of the instructors or the customs of the locality. The consequence is, that the stately and sonorous language of ancient Rome, for so many ages the most general medium of intercourse, written, printed, and oral, among the literati of all nations, is with much difficulty understood by a scholar of one country when read in his hearing by the scholar of another ! but when spoken in conversation it is scarcely intelligible !!¹

¹ Hence the sarcastic apology — for not answering in turn — made by *Scaliger*, when addressed in Latin by a Scotchman, — that “he” (*Scaliger*) “did not understand Gaelic.”

Without pretending to censure those who follow the modern improvements (?) in the mode of pronouncing the Latin words, the compiler ventures to offer a few words in defence of the mode which he had been long taught to regard as that least liable to objection, as nearest, in the majority of instances, to the pronunciation of the old Romans, and consequently as the best. He believes, then, that the sounds of the Latin vowels (long) ought to be nearly as laid down in the following scale:—

The <i>ā</i> long like the English <i>ā</i> in <i>fār</i> ; as in the Latin words <i>Mārs</i> , <i>amāre</i> .					
The <i>ē</i>	"	"	<i>ē</i> in <i>thēre</i> ;	"	<i>diēs</i> , <i>tuļēre</i> .
The <i>ī</i>	"	"	<i>ī</i> in <i>thīne</i> ;	"	<i>Nīlus</i> , <i>audīre</i> .
The <i>ō</i>	"	"	<i>ō</i> in <i>nō</i> ;	"	<i>timōre</i> , <i>nōlite</i> .
The <i>ū</i>	"	"	<i>ū</i> in <i>sūre</i> ;	"	<i>mūsa</i> , <i>dūco</i> .

Between the Latin *a* and the Greek *α* (*ἄλφα*), from which it had been derived, there could have been no essential difference of sound, being both pronounced when in combination like the *ā* in *fār*; as, *deārum*, *Mæcenās*; *θεᾶ*, *ἀργός*; but the foppish and finical sound of *ā* in *fāte*, into which it has been metamorphosed by modern improvement, was certainly unknown to the full, open, *ore-rotundo* pronunciation of the stately lords of the world. To the majestic march and sonorous swell of "the long resounding line" in Latin verse, nothing probably has done more injury than this barbarous innovation.

The Latin *ē*, allowedly the *η* (*ἥτα*) of the Greeks, must have had a sound exactly similar to that of its primitive; like the English *ē* in *thēre*; or in the French words, *bête*, *tête*; as, in *aciēs*, *diēbus*. All

doubt on the subject is removed by the testimony of Eustathius, who says that βῆ, βῆ, was a sound formed from the bleating of sheep; quoting the well-known verse of the poet:—

Ο δ' ἡλίθιος, ὥσπερ πρόβατον, βῆ, βῆ λέγων βαδίζει:
so that the modernized, attenuated sound of ē in wē, foisted on this vowel, had been wholly unknown to the ancients.

The vowel ī being the Latin representative of the Greek proper diphthong ει — not of the vowel ι (ἰῶτα), as some assert—must be supposed to have preserved the sound of both letters, and to have been pronounced like the English ī in *thīne*; ¹ as *Nīlus* (the river), *Iphigenīa*, *dīcere*.² Victorinus shows that the quantity of ī was marked by the ancients as if *ei* diphthong, which is also proved from Lucilius, where alluding to the sound of ī in the plural of words, he says:—

Jam puerei venere ē postremum facito atque ī
Hoc illeī fecere, addes ē ut pinguius fiat:—

“That it may become fuller;” an observation by no means applicable to the sound of ē, into which it has been too generally converted.³

¹ It must not, however, be concealed, that this opinion is different from that of many learned Prosodians.

² The force of custom has been more than usually capricious in the use or abuse of this letter; not unfrequently compelling the bewildered student to follow two different modes of pronunciation in the same line; as,—

Cūi tu lacte favos et miti dilue Baccho. Virg.

³ Qu. — Perverted?

In *ō*, from the Greek *ω* (ὠμέγα), — more fortunate than its brethren, — scarcely any difference has yet appeared between the two systems alluded to above; all agreeing to give it the sound assigned it by nature, that of the English *ō* in *nō*, *ōh*; in French *côte*, and the Latin words *mōbilis*, *pōculum*; agreeably to the quantity of the Greek vowel whence derived.

In *ū*, from the Greek *υ* (ὕψιλον), the difference between the two systems has, in all probability, been as great as in the case of the vowel *ī*; the scholars on the Continent generally giving it the sound of *u* in *rūle* (*ōō*), while those of the British empire most commonly pronounce it like the English *ū* in *sūre*, *tūbe*; as in *manū*, *cornū*, a sound far preferable, not only from its more uniform prevalence in the recitation of the language, but from its greater fulness and expressiveness; yet it must in candor be admitted, that the sound given by the scholars of the Continent of Europe approximates more closely to that *supposed* to be the sound of the ancient Romans than the one adopted by the scholars of the British empire; for although derived from the Greek *υ* (ὕψιλον), the Latin *ū* would appear to have differed widely from its primitive; whence Ausonius tells us that the sound of the Roman *u* “had been unknown to the Greeks” — *Cecropiis ignota*; and Plautus makes his Parasite say, —

Tu, tu, illic inquam, vin' adferri noctuam, —
comparing it to the note or hooting of the owl.

With regard to the partial adoption of both systems, the natural result is the absence of all consistency, whereas those who strenuously insist on the mincing *petit-maitre* sound of *a* and *e*, as in the English vowels in *fāte* and *mē*, almost uniformly abandon the sound of the English vowels in the case of *i*, and generally in that of *ū*, pronouncing the former as *ē* and the latter as *ōō*! If the Latin vowels *ā* and *ē* are doomed to submit to the Saxon yoke, why exempt *ī* and *ū*? If *ī* (sounded as *ē*) and *ū* (sounded as *ōō*) are retained as agreeable to the method of the Romans, why not retain *ā* and *ē* as unquestionably pronounced by the same people and as given in the above scale? In our improvements let us preserve some appearance at least of consistency. Let us Anglicize all or Latinize all; but let us not blunder like the foolish painter in Horace: —

*Ut nec pes nec caput uni
Reddatur formæ.*

SECTION V.

FIGURES OF PROSODY

Are sixteen, viz.: 1. CÆSURA; 2. SYNÆRESIS (with its two correlatives, CRASIS and SYNECPHONESIS); 3. DIÆRESIS, or DIALYSIS; 4. ELISION (divided into SYNALCÆPHA and ECTHLIPSIS; 5. SYSTOLE; 6. DIASTOLE or ECTASIS; 7. SYNA-

PHEIA; 8. PROTHESIS; 9. APHÆRESIS; 10. SYNCOPE; 11. EPENTHESIS; 12. APOCOPE; 13. PARAGOGÉ; 14. TMESIS; 15. ANTITHESIS; and 16. METATHESIS.

I. — CÆSURA.¹

The term *Cæsura* is used by Prosodians in two different acceptations: 1st, as applied to whole verses; and 2d, as applied to single feet. Lines in poetry are most generally so constructed that the voice of the reader is naturally required to make a short pause or rest at that part of every line or verse where it can be most conveniently done without injury to the sense or the harmony of the line; as, —

Tantæ molis erat || Romanam condere gentem.
Errabant acti fatis || maria omnia circum.

The division thus produced by the halt or pause is called *Cæsura*, *Cæsural Pause*, or perhaps more correctly, *Lineal Cæsura*. This is the term in its first acceptation, and is used chiefly in reference to Hexameter verse. It shall be noticed again under the rules for the construction of Latin verse.

Cæsura in its second application occurs in the manner following, viz.: when a foot is made up of syllables belonging to separate consecutive words, and when the first syllable of that foot is the last syllable of the preceding word, then the space, separation, or division between the two consecutive words is called *Cæsura* simply, or more emphati-

¹ From *cædere*, “to cut” or “divide.”

cally, the *Metrical Cæsura*, as referring to a foot or measure. Thus in the following line, —

Pāstō|rēs ōvī|ūm tēnēr|ōs dē|pēllērē fōētūs, —

the *Metrical Cæsura* occurs three times: in the second foot, *rēs ōvī*, where the division takes place between *rēs* and *ōvī*; in the third foot, *ūm tēnēr*, where it takes place between *ūm* and *tēnēr*; in fourth foot, *ōs dē*, where it takes place between *ōs* and *dē*.

Of *Metrical Cæsura*, there are three kinds; namely, the *Syllabic*, the *Trochaic*, and the *Mono-syllabic*.

The *Syllabic Cæsura* is that in which the first part of the divided foot consists of the last syllable of the preceding word; as the syllables *res*, *um*, and *os* of the line just quoted.

The *Syllabic Cæsura* may take place in five positions, viz.: after the first syllable of the 2d, 3d, 4th, 5th, or 6th foot; or in the technical language of Prosodians, the *Cæsura* after the 1st syllable of the 2d foot is called *Triemimeris*, that is, “of the third half foot”; that after the 1st syllable of the third foot, or 5th half foot, is called *Penthemimeris*; at the 7th semi-foot, *Hephthemimeris*; at the 9th, *Enneemimeris*; and at the 11th semi-foot, or 1st syllable of the last foot, *Hendecemimeris*.¹ This *Cæsura* (the *Hendecemimeris*) never occurs unless where the last word is a monosyllable.

¹ These terms are formed of ἡμι “half,” and μέρος or μερς “part,” with the Greek numerals prefixed.

EXAMPLES TO ELUCIDATE THE FOREGOING DEFINITIONS.



1. Pectori|*būs* inhi|ans spi|rantia | consulit | exta.



2. Emicat Eurya|*lūs* et | munere | victor a|mici.




3. Una ea|demque vi|a san|*guis* ani|musque se|quun-
tur.



4. Graius ho|mo infec|tos lin|quens profu|*gūs* hyme|-
nœos.



5. Vertitur | intere|a cœ|lum et ruit | Ocea|*nō* nox.

The  points out the position of the Cæsure in each line, viz., of the *Triemimeris* after *būs* ; of the *Penthemimeris* after *lūs* ; of the *Hephthemimeris* after *guis* ; of the *Enneemimeris* after *gus* ; of the *Hendecemimeris* after *nō* ; or as expressed in the following tabular form :—

The Cæsure	in the 2d foot			or	3d half foot			is called	Triemimeris.
	"	3d	"	or	5th	"			Penthemimeris.
	"	4th	"	or	7th	"			Hephthemimeris.
	"	5th	"	or	9th	"			Enneemimeris.
	"	6th	"	or	11th	"			Hendecemimeris.

Of these pauses or rests, the most beautiful—
as tending beyond all others to impart sweetness,

smoothness, and rhythm to the verse — is that which occurs after the *Penthemimeris*. The pause after *Triemimeris* and *Hephthemimeris* are also ornamental, though in a less degree; but the *Enneemimeris* and *Hendecemimeris* are injurious to harmony, and are to be sparingly used, unless where the want of smoothness may be desirable,

The *Trochaic Cæsura* is that in which the first part of the divided foot consists of either a long and short syllable (a trochee ~) remaining at the end of a word, or of an entire word comprised of a long and a short syllable (a trochee); as, —

Förtū|nātūs ēt | illē dē|ōs quī|nōvīt ā|grēstēs. *Virg.*

Here *nātūs* in the 2d foot, *illē* in the 3d, and *nōvīt* in the 5th form each a trochee, and at each of these divisions the *Trochaic Cæsura* occurs.

The *Trochaic Cæsura* may occur in any of the first five feet of a verse; as, —

Tālā | vōcē rē|fērt, ō|tērquē quā|tērquē bē|ātī.

Virg.

Armā prō|cūl cūr|rūsque vī|rūm mī|rātūr īn|ānēs.

Id.

The syllables in *Italics* point out the *Cæsura*.

Two successive Trochees in the 2d and 3d feet should be avoided, as they give the verse a flip-pant, cantering air or manner which is extremely inelegant and undignified; as, —

Ērgō mǎ|gīsquē mǎ|gīsquē vī|rī nūnc | glōriǎ | clārēt.

En.

The *Monosyllabic Cæsura* is that in which the first syllable of the divided foot is a monosyllable; as,—

Hīc vīr hīc | ēst tībī | quēm prō|mīttī | sēpiūs | aūdīs.
Virg.

Of the three kinds of Cæsura, the principal is the *Syllabic*; the next in metrical effect is the *Trochaic*; but the *Monosyllabic* is inferior to either, and yet, in many instances, it would appear to be the principal Cæsura in the verse.

ON THE LENGTHENING POWER OF THE CÆSURA.

*Syllaba sæpe brevis Cæsurâ extenditur, etsi
Litera nec duplex nec consona bina sequatur.*

A short syllable in the Cæsura is frequently made long, although its vowel may not be followed by two consonants or a double letter.

Instead of attributing this to the power of the Cæsura, it is more agreeable to the laws of metre to ascribe it to the halt, pause, or suspension of the voice invariably accompanied by what is called the *ictus*, which takes place at the division of the foot, and which being counted into the time or duration of the preceding short syllable, makes it long, the Cæsural pause producing an effect similar to that of the final pause. Again, the swell or stress of the voice in dactylic versification invariably falling on the first syllable¹ of the foot

¹ Called the *ἀρσις* or “elevation,” the tone being here always more elevated; the other part being called *θέσις* or “depression,” this part of the foot being comparatively depressed.

produces the same effect on that syllable as if its final letter were pronounced *double*, the voice striking emphatically and dwelling forcibly, for an instant, on the latter of the double letters.¹

2. — SYNÆRESIS,² with its two co-relatives, CRASIS³ and SYNECPHONESIS.⁴

Syllaba, de gemina facta una, Synæresis esto.

Two vowels naturally forming separate syllables, but read and pronounced as one syllable, form a *Synæresis*; as, *a-i-o*, pronounced *ai-o*.

EXAMPLES BY SINGLE WORDS.

Pro-in-de, pro-hi-be-at, Tro-i-a, a-i-unt, etc., pronounced *prōin-de, prōi-be-at, Trōi-a, āi-unt*.

EXAMPLES IN COMPOSITION.

Proinde tona eloquio, solitum tibi; neque timoris,
Virg.

making a diphthong of the two contiguous vowels in the word *Pro-in-de, Prōin-de*, and preserving

¹ To render this familiar to the young Prosodian, he should be taught to read the Cæsural syllables in the five verses given above, with a strong emphasis, as if written *PectoribuSS, EuryaluSS, SanguisSS, ProfuguSS*, etc., forcibly, although momentarily dwelling on the duplicated letter. Servius, on *Æneid*, 3, 91, says the syllable is made long, *finalitatis ratione*; and Quintilian, Lib. 9, c. 4, agrees that, *in ipsa divisione verborum* (the Cæsura) *quoddam latens tempus*.

² From *συνάλπεισις*, "a contraction."

³ From *κρᾶσις*, "a mixture" or "blending."

⁴ From *συνεκφήνησις*, "an uttering together."

the sound of both. This seems the peculiar province of *Synæresis*, as the other attractions and alterations attributed to this figure more properly come under the head of *Crasis* and *Synecphonesis*.

CRASIS

Blends or runs two vowels into one, so that the sound of one at least is lost; as, *pro-emo* — *pro-mo*.

EXAMPLES BY SINGLE WORDS.

E-a-dem (*eadem*), *co-al-u-e-rint* (*coaluerint*), *al-ve-a-ri-a* (*alvearia*), etc., pronounced *adem*, *co-lue-rint*, *alvaria*, etc.

EXAMPLES IN COMPOSITION.

Seu lento fuerint alvearia vimine texta. Virg.

To *Crasis*, then,—as the name indicates,—properly belongs all contractions where the sound of one of the two contiguous vowels is lost.

SYNECPHONESIS

Is the change of a vowel sound into that of a consonant, as of *I* and of *U* into the sound of *J* and *V* (or *W*); as, *parietibus*, pronounced *par-yetibus*.

EXAMPLES BY SINGLE WORDS.

Cenua, *tenuis*, *pituita*, *tuas*, *fortuito*, etc., pronounced *gen-va* or *wa*, *ten-vis* or *-wis*, *pit-wita*, *twas*, *fort-wito*, etc.

EXAMPLES IN COMPOSITION.

Hærent parietibus scala, postesque, sub ipsos. Virg.

3. — DIÆRESIS,¹ or DIALYSIS.²

Distrahit in geminas resoluta Diæresis unam.

A *Diæresis* is the division of one syllable into two, as *aurai* for *auræ*.

EXAMPLES BY SINGLE WORDS.

Silûa (for *silva*), *solûa* (for *solvo*), *suädent* (for *suadent*), *Tro-i-a* (for *Troi-a*), *Ecqÿs* (for *Ecquis*).

EXAMPLES IN COMPOSITION.

Æthereum sensum, atque aurai simplicis ignem.
Virg.

4. ELISION³ is divided into Synalœpha⁴ and Ecthlipsis.⁵

(1) SYNALŒPHA.

Diphthongum aut vocalem haurit Synalœpha priorem.

Synalœpha is the elision (or cutting off) of a vowel or diphthong at the end of a word when the

¹ From *διαρῆσις*, "a division."

² From *διάλυσις*, "a loosening."

³ From *elisió* (wh. fr. *elidēre*), "a cutting off."

⁴ From *συναλοιφή*, "a coalescing" or rather "a reanointing or smearing over, to conceal or destroy the last coat or layer."

⁵ From *ἐκθλιψις*, "a striking out."

following word begins with a vowel or diphthong, or the letter *h*; as, *conticuer' omnes* for *conticuere omnes*.

EXAMPLES BY SINGLE WORDS.

Intentiqu' ora (for *intentique ora*), *Dardanid' e muris* (for *Dardanidæ e muris*), *ub' ingens* (for *ubi ingens*), *atqu' yemes* (for *atque hyemes*).

EXAMPLES IN COMPOSITION.

Quidve moror? si omnes uno ordine habetis Achivos.
Virg.

This line must be scanned thus:—

Quidve moror? s'omnes un' ordin' habetis Achivos.

(2) ECTHLIPSIS.

M vorat Ecthlipsis, *quoties vocalibus anteit*.

Ecthlipsis cuts off the final *m* and the preceding vowel,¹ when the following word begins with a vowel; as, *virtut' ex* for *virtutem ex*.

EXAMPLES BY SINGLE WORDS.

O! quant' est (for *O! quantum est*), *tec' una* (for *tecum una*), *ferend' est* (for *ferendum est*).

EXAMPLES IN COMPOSITION.

Disce, puer, virtutem ex me, verumque laborem.
Fortunam ex aliis. Virg.

¹ The preceding vowel is, to speak accurately, thus cut off by the Synalæpha on the removal of the *m*.

5. — SYSTOLE.¹

Systole *præcipitat positu vel origine longam.*

Systole shortens a syllable otherwise long by nature or by position; as, *vidĕn'* for *vidēsne*.

EXAMPLES BY SINGLE WORDS.

Stetĕrunt, tulĕrunt, hōdie (for *hōc-die*), *ōbicis* (for *ōbjicis*), *ōmitto* (for *ōbmitto*).

EXAMPLES IN COMPOSITION.

*Cum subitō assurgens fluctu nimbosus Ōrion.*²

Virg.

6. — DIASTOLE,³ or ECTASIS.⁴


Ectasis extenditque brevem, duplicatque elementum.

By *Ectasis* a syllable naturally short is made long; as, *ītalīa* for *italia*; it sometimes doubles the consonant; as, *rĕlligīo* for *rĕligio*.

EXAMPLES BY SINGLE WORDS.

Relliquiæ, repperit, Prīamides (from *Prīamus*), *Ārabia* (from *Ārabs*).

¹ From *συστολή*, "a contraction" or "shortening."

 For the objections urged against the existence of Systole, the curious student should read Carey, Anthon, and others, under this head.

² Written in Greek with an *ω*, and consequently long by nature, it is here shortened by the figure.

³ From *διαστολή*, "an extension" or "lengthening."

⁴ From *ἐκτασις*, the same.

EXAMPLES IN COMPOSITION.

Qui clypeo, galeaque, Macēdoniaque, sarissa.

Ovid.

7. — SYNAPHEIA.¹

Copulat irrupto versus Synapheia tenore.

Synapheia connects verses together, in such a manner as to make them run on uninterruptedly as if not divided into separate lines or verses. By this mode of connecting lines together — *irrupto tenore* — the *initial* syllable of a succeeding verse has an influence on the *final* syllable of the preceding, affecting it by the concourse of consonants, by ecthipsis, and by synalœpha. The use of *synapheia* was however confined principally to anapæstic verse and the Ionic *a minore*. In other species of verse it was rarely introduced by any of the great poets.

The following anapæstic lines are examples of *Synapheia* : —

Præcēps | sylvās || mōntēs | quē fugīt ||
Citūs Act | æōn, || āgilīs | quē māgīs ||
Pēdē pēr | sālūtis || ēt sār | ā vāgūs ||
Mētūit | mōtās || Zēphyrīs | plūmās. || Seneca.

By reading these lines — *continuo carmine* — the naturally *short* final syllables of *fugīt*, *magīs*, and *vagūs* respectively become *long* by position before their own final, and the initial consonants in the lines immediately succeeding.

¹ From *συναφεια*, “a conjunction” or “joining together.”

Virgil's hexameters also furnish some examples ;
as, —

Jactemur, doceas: ignari hominumque locorum|que
Erramus, vento huc et vastis fluctibus acti.

In this example the first line ends with *rum*, the superfluous syllable *que* at the termination combines with *Er* the first syllable in the second line, and thence by *Synapheia* and *Synalæpha* produces *Qu'ërrā*, as a spondee, to commence the second line.¹

8. — PROTHESIS.² 9. — APHÆRESIS.³

Principium apponit Prothesis, *quod* Aphæresis *au-*
fert.

Prothesis adds a letter or syllable to the beginning of a word, while *Aphæresis* takes away a letter or syllable from it. *Examples of Prothesis: Gnatus* for *Natus*, *Tetuli* for *Tuli*; of *Aphæresis: 'st* for *est*, *Camander* and *Maragdus* for *Scamander* and *Smaragdus*.

EXAMPLES IN COMPOSITION — OF APHÆRESIS.

*Tu poteras virides pennis hebetare smaragdos.*⁴
Ovid.

¹ The celebrated Bentley, in his *Dissertation upon Phalaris*, had the merit of discovering the law of *Synapheia*.

² From *πρόθεσις*, "a placing before."

³ From *ἀφαίρεσις*, "a taking away."

⁴ Where the initial *s* is not pronounced.

10. — SYNCOPE.¹ 11. — EPENTHESIS.²

Syncope *de medio tollit, quod Epenthesi addit.*

Syncope takes away a letter or syllable from the middle of a word, while *Epenthesi* adds it. *Examples of Syncope: Periculum* for *Periculum*, *Pænûm* for *Pænorum*, *aspris* for *asperis*, *audiit* for *audivit*; of *Epenthesi: Redeo* for *re-eo*, *seditio* for *se-itio*, *pluvi* for *plui*.

EXAMPLES IN COMPOSITION — OF SYNCOPE.

Cingite fronde comas, et pocula porgite³ dextris.
Virg.

12. — APOCOPE.⁴ 13. — PARAGOGUE.⁵

Apocope *demit finem, quem dat Paragoge.*

Apocope strikes off, while *Paragoge* adds, a final letter or syllable. *Examples of Apocope: Men'* for *mene*, *tuguri* for *tugurii*, *neu* for *neve*; of *Paragoge: Deludier* for *deludi*, *legier* for *legi*, *amarier* for *amari*.

EXAMPLES IN COMPOSITION — OF PARAGOGUE.

At Venulus, dicto parens, ita farier⁶ infit. Virg.

¹ From συγκόπη, "a cutting away."

² From ἐπένθεσις, "an insertion."

³ *Porgite* for *porrigite*.

⁴ From ἀποκόπη, "a cutting off."

⁵ From παραγωγή, "a bringing into,"

⁶ For *fari*.

14. — TMESIS.¹

Per Tmesim inseritur medio vox altera vocis.

Tmesis is the separation of a word into two parts, for the insertion of another word between the parts divided.

EXAMPLES BY SINGLE WORDS.

Qui te cumque for *quicunque te*, *Septem subjecta Trioni* for *Septemtrioni*.

EXAMPLES IN COMPOSITION.

Talis Hyperboreo Septem subjecta trioni. Virg.

15. — ANTITHESIS.² 16. — METATHESIS.³

Nonnunquam Antithesi mutatur litera, ut olli;
Cum propria migrat de sede, Metathesis esto.

Antithesis substitutes one letter for another; as, *olli* for *illi*; while *Metathesis* changes the order of the letters in a word; as, *Thymbre* for *Thymber*.

EXAMPLES BY SINGLE WORDS.

Of *Antithesis*: *Faciundum* for *faciendum*, *Publicus* for *Poplicus* (*Populicus*), *vult* for *volt*, *adsum* for *assum*, etc.; of *Metathesis*: *Corcodilus* for *Crocodilus*, *extremus* for *exterrimus* (by syncope, *exter'mus*), *supremus* for *superrimus* (by syncope, *super'mus*), etc.

¹ From *τμήσις*, "a cutting" or "incision."

² From *ἀντίθεσις*, "a substitution."

³ From *μετάθεσις*, "a transposition."

EXAMPLES IN COMPOSITION—OF METATHESIS.

*Tu quoque cognosces in me, Meleagre,*¹ *sororem.*
Ovid.

OBSERVATIONS.

Although most of the foregoing figures of Prosody may be considered imaginary, being in reality nothing more than so many Archaisms, Anomalies, or Poetic Licenses, still it was deemed necessary, in compliance with custom,

Quem penes arbitrium est, et ius et norma loquendi,

to give them place, as conducive to the perfection of the plan proposed in this little work, particularly as the curious reader will, in the course of his studies, find these figures on most occasions, treated of under their proper appellations by the most learned Grammarians, Prosodians, and Commentators.

SECTION VI.

OF VERSIFICATION.

1. Poems (*carmina*) are composed of verses or lines, verses are composed of feet,² and feet of

¹ For *Meleager*.

² Feet in metre are thus denominated, because the voice appears by their aid to move along in measured pace, through the verse. Foot, as applied to poetry, may also be thus derived: according to Marius Victorinus, *arsis* was the noiseless raising of the foot,—*Sublatio pedis sine sono*; while *thesis* was the dropping of it, audibly striking the ground,—*positio pedis cum sono*,—observing,

syllables. A foot, then, is a combination of syllables employed in measuring verse.

2. Feet are either *simple* or *compound*. *Simple* feet consist of two or three syllables; *compound* feet are formed by joining together two simple feet.

3. All the possible combinations of two syllables are four; of three syllables, eight; and of four syllables, sixteen, making twenty-eight different kinds. To these some Prosodians add two other compound feet of five syllables; viz., the Dochimus, or Dochmius, and Mesomacer, making thirty in all.

SIMPLE FEET OF TWO SYLLABLES.

I. The SPONDEE¹ (*Spondæus*) consists of two long syllables; as, *ōmnēs*.

also, that it was not so much by the number of syllables as by the time the arsis and thesis were regulated. Horace himself, and after him Terentianus Maurus, allude to this method of distinguishing the feet, keeping time according to the arsis and thesis by the tapping of the thumb or the beating of the foot —

Lesbium servate *pedem*, meique

Pollicis ictum. Lib. iv. Ode vi.

Verse is so called from turning back (*vertendo*), because when the line is completed by the requisite number of syllables, we *turn* back to the beginning of another line. By the Greeks it was called *στίχος*, "order" or "rank," from the disposition of the lines. From *στίχος*, and *ἡμις*, "the half," comes hemistich or half verse. The term hemistich is also usually applied to either portions of a line or verse divided at the penthemimeris; as, —

Ære ciere viros || Martemque accendere cantu. Virg.

¹ Derived from *σπονδή*, "a libation," being originally used from its majestic gravity in the slow solemn chant at sacrifices.

2. The PYRRHIC¹ (*Pyrrhichius*) consists of two short syllables; as, *děŭs*.

3. The TROCHEE² (*Trochæus*) consists of one long and one short syllable; as, *sěrvăt*.

4. The IAMBUS³ (*Iambus*) consists of one short and one long syllable; as, *přôs*.

SIMPLE FEET OF THREE SYLLABLES.

1. The MOLOSSUS⁴ (*Molossus*) consists of three long syllables; as, *dělēctānt*.

2. The TRIBRACH⁵ (*Tribrăchys*) consists of three short syllables; as, *měľřŭs*.

3. The DACTYL⁶ (*Dactylus*) consists of one long and two short; as, *cărmină*.

¹ So called from *πυρρῖχῆ*, "a martial dance," performed by armed men, in which this quick and lively measure was predominant. Some derive it from Pyrrhus, son of Achilles, as the inventor; while others attribute it to Pyrrhicus, the Cydonian.

² Supposed to be derived from *τρέχειν*, "to run," *τροχός*, "a wheel," from its lively movement. By the Greeks it was also called *χορείος* (from *χορός*, "a dance"), and by the Latins *Choræus*, from its adaptation for dancing.

³ From *λάπτειν*, "to rail against," because this foot was first used in satirical compositions. Others derive it from the nymph *Iambē*, by whom it was used in singing for Ceres to alleviate her grief for the loss of Proserpina.

⁴ After *Molossus*, son of Pyrrhus and Andromache, who used to sing hymns composed in this metre, before the shrine of Dodona; or, as others say, from its being used in the war songs of the *Molossî*, a people of Epirus.

⁵ From *τρεις*, "three," and *βραχύς*, "short." It is also called *Chorēus*, and by Quintilian, *Trochæus*.

⁶ From *δάκτυλος*, "a finger," which has one long joint and two short ones. Some derive it *ab Idæis Dactylis*, by whom this metre was used in the songs and music played and sung to drown the

4. The ANAPÆST¹ (*Anapæstus*) consists of two short syllables and one long one; as, *ănīmōs*.

5. The BACCHIUS² (*Bakχêios*) consists of one short syllable followed by two long ones; as, *dōlōrēs*.

6. The ANTIBACCHIUS³ (*Ἀντιβακχêios*) consists of two long syllables followed by a short one; as, *pēllūntūr*.

7. The AMPHIMACER⁴ (*Ἀμφίμακρος*) consists of one short syllable between two long ones; as, *cāstītās*.

8. The AMPHIBRACH⁵ (*Amphibrachys*) consists of one long syllable between two short ones; as, *āmārě*.

COMPOUND FEET.


1. The DISPONDÆUS, or Double Spondee, is composed of four long syllables, or two spondees; as, *īnfīnītīs*.

cries of the infant Jupiter while being concealed on Ida from the child-devouring Saturn. By others it was called *Herōus*, from its use in describing heroic achievements.

¹ From *ἀναπαύω*, "I strike or beat in reverse order," because those who danced according to the cadence of this foot used to beat the ground in a manner different from those observing the dactylic movement. Hence it was also called *Ἀντιδάκτυλος* (*Anti-dactylus*) by the Greeks and *Retroactus* by the Latins.

² So called from its frequent use in hymns to Bacchus.

³ From its being used in opposition to the Bacchius; in the same way probably as the *Anapæst* and the *Dactyl*.

⁴ From *ἀμφί*, "on both sides," and *μακρός*, "long."  This foot is also called *CRETIC* (*Creticus*), and is then derived from the fancied similarity between this measure and the time observed by the Corybantes of Crete when striking on their shields or cymbals to drown the cries of the infant Jupiter, as already mentioned in the note on the *DACTYL*.

⁵ From *ἀμφί*, "on both sides," and *βραχύς*, "short."

2. The PROCELEUSMATICUS¹ is composed of two pyrrhics, or four short syllables; as, *hōmīnībūs*.

3. The DIĀMBUS, or Double Iambus, consists of two iambs; as, *sēvērītās*.

4. The DITROCHÆUS, or Dichoræus, consists of two trochees; as, *pērmānērě*.

5. The IONĪCUS MAJOR (or a *Majōre*) consists of a spondee and a pyrrhic — two long and two short; as, *cālcārībūs*.

6. The IONĪCUS MINOR (or a *Minōre*) consists of a pyrrhic and a spondee — two short and two long; as, *prōpērābānt*.²

7. The CHORIAMBUS consists of a choræus, or trochæus, and an iambus — two short between two long; as, *nōbīlītās*.

8. The ANTISPAST³ (*Antispastus*) consists of an iambus and a trochee — two long between two short; as, *sēcūndārě*.

9. The EPITRĪTUS PRIMUS, or First Epitrit, consists of an iambus and a spondee — one short and three long; as, *sālūtāntēs*.

¹ From κέλευσμα, "the word of command," given by the leader of a choir or dance which was performed in double quick time. Others derive it from the word given out by the master or captain of a vessel to encourage his crew to greater exertion and celerity.

² These two are called Ionic, from their use among the Ionians. One is called a *major*, because it begins with the greater quantity — two long; the other is called a *minor*, because it begins with the less, that is, with two short syllables. Some authors think these measures were so called from *Ion*, their inventor.

³ From ἀντισπᾶσθαι, "to be drawn asunder," two long syllables being separated or drawn asunder by two short ones.

10. The EPITRĪTUS SECUNDUS, or Second Epitrit, consists of a trochee and a spondee—a long, a short, and two long; as, *cōncītātī*.

11. The EPITRĪTUS TERTIUS, or Third Epitrit, consists of a spondee and an iambus—two long, with a short and a long; as, *cōmmūnīcānt*.

12. The EPITRĪTUS QUARTUS,¹ or Fourth Epitrit, consists of a spondee and a trochee—three long and one short; as, *īncāntārě*.

13. The PÆON PRIMUS, or First Pæon, consists of a trochee and a pyrrhic—one long and three short; as, *cōnfīcērě*.

14. The PÆON SECUNDUS, or Second Pæon, consists of an iambus and a pyrrhic—a short, a long, and two short, as *rēsōlvērě*.


15. The PÆON TERTIUS, or Third Pæon, consists of a pyrrhic and a trochee—two short, a long, and a short, as *sōciārě*.

16. The PÆON QUARTUS,² or Fourth Pæon, consists of a pyrrhic and an iambus—three short and one long; as, *cělērītās*.

¹ These four derive their name from *ἐπὶ*, “beyond,” and *τρίτος*, “the third,” because they have three measures and something more; then they are called first, second, third, and fourth, from the relative situation of the short syllable.

² The name of these four is by some authors derived from *Pæon*, its inventor. Others, however, with more plausibility, derive it from Apollo, to whose honor hymns were composed and sung in this measure. Similar to other metres, the Pæon is the opposite to the Epitrit, whereas in the latter there is one short with three long, but in the former there is one long with three short. Thus, also, the first, second, third, and fourth Pæons are so named from the relative position of the long syllable in each.

A TABLE OF THE VARIOUS KINDS OF FEET USED IN THE COMPOSITION OF LATIN VERSE.

 To assist the memory in distinguishing the feet from one another, the pupil should be taught to observe the order represented in the following table, and also to remark the contrariety or opposition subsisting in each couplet. Thus in the first couplet the spondee is composed of *two long* syllables, and the Pyrrhic of *two short*; in the next the Choree is *one long* and *one short*, while the Iambus is *one short* and *one long*, and so on throughout.

There are Thirty Feet, Twelve Simple and Eighteen Compound.

I. TWELVE SIMPLE FEET, of which Four are Dissyllables, Eight Trisyllables,

Four Feet of Two Syllables.

1	A Spondee (<i>Spondeus</i> , or <i>Spondæus</i>)	two long syllables, as	Mūsām
2	A Pyrrhic (<i>Pyrrhicus</i> , or <i>Pyrrhichius</i>)	two short	Dēūs
3	A Choree, or Trochee (<i>Choreus</i> , or <i>Trocheus</i>)	one long, one short	Māgnūs
4	An Iambus (<i>Iambus</i>)	one short, one long	Lēgunt

Eight Feet of Three Syllables.

5	A Molossus (<i>Molossus</i>)	three long	Dīxērunt
6	A Tribach (<i>Tribrachys</i>)	three short	Hōminē
7	A Dactyl (<i>Dactylus</i>)	one long, two short	Cārmīnē
8	An Anapest (<i>Anapæstus</i>)	two short, one long	Lēgērēt
9	A Bacchic (<i>Bacchius</i>)	one short, two long	Lēgēbānt
10	An Antibacchic or Palimbacchic (<i>Antibacchius</i> , etc.)	two long, one short	Aūdīrē
11	A Cretic, or Amphimacer (<i>Creticus</i> , etc.)	one short between two long	Cāsītās
12	An Amphibrach (<i>Amphibrachys</i>)	one long between two short	Rēmōiūs

2. EIGHTEEN COMPOUND FEET, of which sixteen are of four Syllables and two of five. Of the first sixteen, four are of the same Foot doubled, four of contrary Feet, four in which long Times predominate, and four in which short Times predominate.

Four of the same Foot doubled.

- 13 { A Disponde (Dispondeus)
14 { A Proceleusmatic (Proceleusmaticus)
15 { A Dichoree (Dichoreus)
16 { A Ditambus (Ditambus)

two Spondees
two Pyrrhics
two Chores
two Iambuses

Incēmētūm
Hōminibūs
Cōmprōbāvīt
Āmēnitās

Four of contrary Feet.

- 17 { A great Ionic (Major Ionicus)
18 { A small Ionic (Minor Ionicus)
19 { A Choriambus (Choriambus)
20 { An Antispast (Antispastus)

a Spondee and a Pyrrhic
a Pyrrhic and a Spondee
a Choree and Iambus
an Iambus and Choree

Cēlssimūs
Dīōmēdēs
Histōriās
Rēmōvērē

Four Feet in which long Times exceed.

- 21 { First Epitrit (Epitritus Primus)
22 { Second Epitrit (Ep. Sec.)
23 { Third Epitrit (Ep. Tert.)
24 { Fourth Epitrit (Ep. Quartus)

an Iambus and Spondee
a Choree and Spondee
a Spondee and Iambus
a Spondee and Choree

Vōlūptātēs
Cōncitārī
Cōmmūnicās
Ēxpēctārē

Four Feet in which short Times exceed.

- 25 { First Pæon, or Pæan (Pæon Primus)
26 { Second Pæon (Pæon Sec.)
27 { Third Pæon (Pæon Tertius)
28 { Fourth Pæon (Pæon Quartus)

a Choree and Pyrrhic
an Iambus and Pyrrhic
a Pyrrhic and Choree
a Pyrrhic and Iambus

Præcipērē
Rēsōlvērēt
Āliēnūs
Tēmēnitās

Two other compound Feet of Five Syllables.

- 29 { Dochmius or Dochmius (Cic. and Quinctil.)
30 { Mesomacer (Scaliger and Vossius)

an Iambus and Cretic
a Pyrrhic and a Dactyl

Iñ ārmīs fūī
Prōhibēmūs

1. The DOCHMIŪS¹ (Δόχμιος) consists of an An-tispast and a long syllable — a short, two long, a short, and a long; as, *ăbĕrrāvĕrānt*.

2. The MESOMACER² (Μεσόμακρος) consists of a pyrrhic and a dactyl — two short, a long, and two short; as, *ăvīdīssīmŭs*.

OF FEET CALLED ISOCHRONOUS.

1. Feet that are in metre, considered interchangeable or convertible, have been called *Isochronous*.³ For instance, as a *long* syllable contains *two times*, while a *short* syllable contains but *one time*, the Spondee consisting of two long syllables is *Isochronous*, or of equal time, with the Anapæst consisting of two short and one long, with the Dactyl consisting of one long and two short, or with the Proceleusmatic consisting of four short syllables, and *vice versa*, as in the following scheme: —

The Spondee	—	—	—
The Anapæst	∪	∪	—
The Dactyl	—	∪	∪
The Proceleusmatic	∪	∪	∪ ∪

Thus the long or double time of the first member or first half of the Spondee is equivalent to, or convertible into, the two single times of the Anapæst, while the double time of the second member or

¹ From δόχμιος, "oblique" or "irregular," on account of its irregularity and deviation from the customary laws of metre.

² From μέσος, "middle," and μακρός, "from the position of the long in the midst of two short on each side."

³ That is, *even* or *equal-timed*, from ἴσος, "equal," and χρόνος "time."

second half is equivalent to, or convertible into, the two single times of the Dactyl; and the double time of either members of the Spondee answers a similar purpose for either half of the Proceleusmatic, and so again the times of each of the three are resolvable into those of the Spondee.¹ But of the other feet, the Iambus is not substitutable for the Trochee; nor is the Spondee for the Amphibrach.

2. The *arsis*² is naturally assigned to the long syllable of every foot: in the iambus to the second syllable, in the trochee to the first, while on the spondee and tribrach the position of the *arsis* must depend on circumstances, because as the predominant foot and metre always determine the position for the subordinate feet, the spondee when introduced into iambic or anapæstic verse has the *arsis* on the *second* syllable, but in trochaic or dactylic verse on the *first*; so the tribrach introduced in iambic verse has the *arsis* on the *third*, and when in trochaic, on the *first*.

¹ The young Prosodian must beware of misconception on this subject, because, critically speaking, no feet are Isochronous unless they are so in their *separate* members, as the four above compared, whose first and second members consist of equal times. Therefore neither a Trochee nor an Amphibrach is Isochronous with any of the four just mentioned. Of this any one may be convinced by pronouncing the words *rěclūdě, rěsūmě, rěpěllě* — three Amphibrachic feet — and comparing them with the three Dactyls, *elūděřě, sūměřě, pěllěřě*, the voice requiring more time for the distinct enunciation of the three former than of the three latter, because the voice dwells longer on each of the short syllables when *separate* than when following each other consecutively.

² See pp. 3, 93, and 108, for an account of the *arsis*.

SECTION VII.

OF METRE.

1. METRE is most commonly used to signify a combination of verses succeeding each other in regular order: thus *Dactylic metre*, *Iambic metre*, *Trochaic metre*, are synonymous with *Dactylic*, *Iambic*, *Trochaic verse*.

2. METRE is also used in a more restricted sense to signify either a single foot or a combination of feet in poetry, and in this sense it is technically called "*a metre*."

3. The metres employed in Latin poetry are six; viz., 1. the *Dactylic*, 2. the *Anapæstic*, 3. the *Iambic*, 4. the *Trochaic*, 5. the *Choriambic*, 6. the *Ionic*; ¹ to which may be added another, irreducible to any of these six, under the head of *Compound Verses*, as the 7th kind.

4. Metres are likewise divided into eight classes, corresponding to the number of feet or measures which they contain; thus, a verse of *eight* metres or feet is called *Octameter*; a verse of *seven* metres is called *Heptameter*; a verse of *six*, *Hexameter*;

¹ These metres are thus designated from their predominance in some particular foot, as each species had been originally composed of those feet only, whence the name was given; but other feet of equal time were afterwards occasionally substituted, according as the taste of the poet or the necessity of the verse required. Metres are not unfrequently denominated after some celebrated poet who composed in this particular species; as, the *Alcaic*, the *Anacreontic*, the *Sapphic*, etc., etc.

a verse of *five*, *Pentameter*; of *four*, *Tetrameter*; of *three*, *Trimeter*; of *two*, *Dimeter*; of *one*, *Monometer*.

5. In *Dactylic*, *Choriambic*, and *Ionic* verse a *metre* consists of *one* foot only; but in *Anapæstic*, *Iambic*, and *Trochaic* verse a *metre* contains *two* feet; thus, in the three former, a *Monometer* consists of *one* foot; a *Dimeter*, of *two* feet; a *Trimeter*, of *three*; a *Tetrameter*, of *four*; a *Pentameter*, of *five*; an *Hexameter*, of *six*; and an *Heptameter*, of *seven* feet, while in the three latter, a *Monometer* contains *two* feet; a *Dimeter* contains *four* feet; a *Trimeter*, *six*; a *Tetrameter*, *eight*; a *Pentameter*, *ten*; an *Hexameter*, *twelve*; and an *Heptameter*, *fourteen*.¹

6. SCANNING² is the technical division of a line or verse into its component feet. It also assigns to each of these component feet its proper quantity.

DIRECTIONS FOR SCANNING. A vowel, or a diphthong, or a syllable composed of a vowel and *M*, is cut off from the end of a word when the next

¹ Two consecutive feet are sometimes called a *dipodia* (διποδία), or *syzygy* (συζυγία); in general, however, two dissyllabic feet are termed a *dipodia*; while two trisyllabic feet, or a dissyllabic and trisyllabic together, is called a *syzygy*. The combination of two feet is also called a *base*.

² Or "Scandere," from *Scandere*, "to climb," as if mounting, climbing, or advancing through the poem, step by step. Among the polished nations of antiquity, more attention was paid to scanning, as indispensable to the elegant reading of verse, than among the moderns, who do not seem conscious of the poet's rebuke —

Scandere qui nescis, versiculos laceras.

word begins with a vowel. This is called *Elision*. Thus, —

Quidve moror? si omnes uno ordine habetis
 Achivos. *Virg.*
 Gentis Iuleæ, et rapti secreta Quirini. *Lucan.*
 Monstrum horrendum, informe, ingens, cui lumen
 ademtum. *Virg.*

must be read in scanning, —

Quidve moror? s' omnes un' ordin' habetis Achi-
 vos.
 Gentis Iule', et rupti secreta Quirini.
 Monstr' horrend', inform', ingens, cui lumen adem-
 tum.

The elision of a vowel or diphthong is called *Synalæpha*; that of *m* and the vowel before it, *Ecthlipsis*. The earlier poets frequently elided *s* final before a consonant to preserve the vowel from becoming long by position; as, —

. . . Sive foras fertur, non est ea *fini*' profecto.
Lucret.
 Sceptra potitus, eadem aliis *sopitu*' quiete est. *Id.*

And when the next word begins with a vowel, the *s* is sometimes cut off to expose the vowel before it to Elision; as, —

Etenim ille *quoiv*' *huc* jussu venio Jupiter [Iambic
 Trim.]. *Plautus.*

To be sounded "*quo' huc.*" And in Lucretius, III. 1048, we ought to read —

Ossa dedit terræ, proinde ac *famulu'* infimus esset, instead of *famul*, as it is commonly printed.

Exc. The interjections *o*, *heu*, *ah*, *proh*, never suffer elision.

7. Verses are called *Acatalectic*,¹ *Catalectic*,² *Brachycatalectic*, *Hypercatalectic* (or *Hypermeter*), and *Acephalous*.³ A line or verse that contains an exact number of feet, without deficiency or excess, is called *Acatalectic*; {a line or verse that wants *one* syllable of a certain regular number of feet is called *Catalectic*, or *deficient by one*}, {a verse wanting *two* is called *Brachycatalectic*, or *deficient by two*}, and if a verse have one or two syllables superfluous, after the regular number of feet is complete, it is called *Hypercatalectic* or *Hypermeter*, i.e. *redundant*; while a verse that wants a syllable at the beginning is called *Acephalous* or *headless*.

¹ From ἀκαταληκτικός (fr. *a priv.* and καταλήγω, "I stop or cease").

² From καταληκτικός, denoting verses that stop short before completion, wanting one syllable. Hence the derivation of the next two kinds is evident.

³ From ἀκέφαλος (fr. *a priv.* and κεφαλή, "head"), without a head.

COMBINATIONS OF VERSE.

A poem written in stanzas of $\left\{ \begin{array}{l} \text{two} \\ \text{three} \\ \text{four} \\ \text{five} \end{array} \right\}$ lines is called $\left\{ \begin{array}{l} \textit{Distrōphos}^1 \text{ or } \textit{Distrōphon.} \\ \textit{Tristrōphos} \text{ or } \textit{Tristrōphon.} \\ \textit{Tetrastrōphos} \text{ or } \textit{Tetrastrōphon.} \\ \textit{Pentastrōphos} \text{ or } \textit{Pentastrōphon.} \end{array} \right.$

A poem written in $\left\{ \begin{array}{l} \text{one kind} \\ \text{two kinds} \\ \text{three kinds} \end{array} \right\}$ of verse is called $\left\{ \begin{array}{l} \textit{Monocōlos}^2 \text{ or } \textit{Monocōlon.} \\ \textit{Dicōlos} \text{ or } \textit{Dicōlon.} \\ \textit{Tricōlos} \text{ or } \textit{Tricōlon.} \end{array} \right.$

Hence poetic composition is distinguished and denominated after two different ways; viz., 1st, according to the variety [or kinds] of verse used; 2dly, from the number of verses of which it consists previous to the completion of each strophe, *i.e.* before the poem *returns* to the same kind of verse with which it had commenced.

First, according to the variety [or kinds] of verse used: a poem written in one kind or sort of verse is called *Monocōlos* or *Monocōlon*; ³ a poem written in two kinds or sorts of verse is called *Dicōlos* or *Dicōlon*; ⁴ a poem written in three kinds or sorts of verse is called *Tricōlos* or *Tricōlon*. ⁵

Secondly, according to the number of verses in each strophe. When the same kind of verse with

¹ From *dis*, "twice" or "double," and *στροφή*, "a stanza"; and so of the rest.

² From *μόνος*, "single," and *κῶλον*, "a member"; and so of the others.

³ As the Eclogues, Georgics, and *Æneis* of Virgil, the Satires of Horace, and Ovid's *Metamorphosis*—all consisting of hexameters.

⁴ As Ovid's *Epistles*, the *Elegies* of Tibullus, etc., etc., composed in hexameters and pentameters alternately.

⁵ As the *Alcaics* of Horace.

which a poem commenced recurs after the *second* line, the poem is denominated *Diströphos* or *Diströphon*; ¹ when the same kind of verse recurs after the *third* line, the poem is denominated *Triströphos* or *Triströphon*; ² when the same kind recurs after the *fourth* line, it is denominated *Tetraströphos* or *Tetraströphon*; ³ and so of the rest.

Then by a combination of the preceding terms a poem written in stanzas, consisting of *two* verses of different kinds, is called *Dicölon-diströphon*; ⁴ when the stanza consists of three verses, but of two sorts only (one sort being twice repeated), it is called *Dicölon-triströphon*; ⁵ when the stanza consists of four verses, still of two sorts only (one being thrice repeated), it is called *Dicölon-tetraströphon*.⁶ When the poem is written in stanzas consisting of three lines, each of a different kind, it is called *Tricölon-triströphon*; ⁷ when a stanza consists of *four* verses, but of three kinds only (one being repeated), it is called *Tricölon-tetraströphon*; ⁸ and so of the rest.

¹ As iii. Ode, lib. i. of Horace.

² As Ode xi. lib. Epod. of Horace, and the Preface to the Hymns of Prudentius.

³ As Ode ii. lib. i. of Horace.

⁴ As the Elegiacs of Ovid, Catullus, Propertius, Tibullus, and many of Horace's Odes.

⁵ As Ode xii. lib. iii. of Horace.

⁶ As Ode ii. lib. i. of Horace, already quoted.

⁷ As Ode xi. and xiii. lib. Epod of Horace.

⁸ As Ode ix. lib. i. of Horace.

SECTION VIII.

DIFFERENT KINDS OF VERSE.

GENUS I. DACTYLIC VERSES.

1. *General Canon.* These have their last foot always a spondee,¹ and the last but one always a dactyl, while the rest may indiscriminately be either dactyls or spondees. The penultimate foot is very seldom a spondee, but when it is so, a dactyl most generally precedes it.

2. SPECIES I. — *Dactylic Hexameter* or *Heroic Verse* consists of six feet,² varied and limited as above, *i.e.* five dactyls and one spondee, admitting a spondee instead of a dactyl on any of the first four places, but on the fifth rarely, according to the following scale: —

¹ Because a dactyl at the end would become an amphimacer.

² As each of these feet — whether dactyls or spondees — contains four times, there are consequently in every line of verse, prosodially speaking, twenty-four times. So also in every other species of verse must the number of times, in proportion to the number of its feet, be inviolably preserved. Hence appears the absurdity of attempting to read Latin verse according to the rules of English accent and quantity, by which the twenty-four times of an hexameter line are often extended to twenty-nine times!! — not unfrequently to thirty-one!!! ☞ It may be useful to the young Prosodian to bear in mind that every regular hexameter verse or line must contain not fewer than *thirteen*, and not more than *seventeen*, syllables, *i.e.* the line or verse may consist of five spondees and one dactyl (the penultimate foot), making thirteen syllables; or of five dactyls and one spondee, making seventeen syllables.

1	2	3	4	5	6
— ∪ ∪	— ∪ ∪	— ∪ ∪	— ∪ ∪	— ∪ ∪	— —
— —	— —	— —	— —	— —	— —

Rādīt ī-|tēr līquī-|dūm, cēlē-|rēs nēqūe | cōmmōvēt |
ālās. *Virg.*

ōllī | rēspōn-|dīt rēx | Ālbā-|ī lōn-|gāī. *Ennius.*

Lūdērē | quā vėl-|lēm cālā-|mō pēr-|mīsīt ā-|grēstī.

Virg.

Mārginē | tērrā-|rūm pōr-|rēxērāt | Āmphī-|trītē.

Ovid.

The fifth foot should never be a spondee, unless for the purpose of expressing slow or difficult motion, in solemn, majestic, or mournful descriptions, or in those expressive of dignity, gravity, astonishment, consternation, vastness of extent, etc., etc.

3. SPECIES 2. — *Dactylic Tetrameter a priori* consists of the first four feet of the ordinary hexameter varied and limited as in Art. 1, with this difference, that the fourth or last foot is always a dactyl.

Lūmīnī-|būs qūe prī-|ōr rēdī-|īt vīgōr. *Boëthius.*

Gārrulā | pēr rā-|mōs āvīs | ōbstrēpīt. *Seneca.*

4. SPECIES 3. — *Dactylic Tetrameter a posteriore* has the last four feet of an hexameter; as, —

Ībīmūs | ō sōcī-|ī cōmī-|tēsquē. *Hor.*

Jūdīcē | tē nōn | sōrdīdūs | auctōr. *Id.*

Mēnsō-|rēm cōhī-|bēnt Ār-|chytā. *Id.*

5. SPECIES 4. — *Tetrameter Catalectic* is the last species with its final syllable cut off; as, —

Ībīmūs | ō sōcī-|ī cōmī-|tēs.

Ūnūs ě-|nīm rē-|rūm pătēr | ēst. *Boëthius.*

6. SPECIES 5. — *Trimeter (Pherecratic)* consists of a spondee, a dactyl, and a spondee without variation; as, —

Crās dō-|nābērīs | hǣdō. *Hor.*

* * By some Prosodians this is scanned as a choriambic. See Art. 34, under that head.

7. SPECIES 6. — *Trimeter Catalectic (Archilochian)* consists of two dactyls and a syllable; a spondee being seldom admitted; as, —

Ārbōrī-|būsqŭe cō-|mǣ. *Hor.*

8. SPECIES 7. — *Dimeter (Adonic¹)* consists of a dactyl and a spondee without variation; as, —

Tērrūt | ūrbēm. *Hor.*

The *Adonic* is rarely used unless joined to the Trochaic, Pentameter, or Sapphic, one *Adonic* being annexed to three Sapphics to form the strophe or stanza. In tragic choruses, however, it is annexed to any number of Sapphics at the will of the poet.²

¹ So called from the metre used in lamenting the fate of Adonis.

² See *Seneca*, *Œdip.*, act 1; *Troas*, act 4; *Herc. Fur.*, act 3; *Thyest.*, act 3, etc.

IRREGULAR DACTYLIC VERSES.¹

Of Pentameter.

9. SPECIES 1. — *Pentameter* consists of five feet, of which the first and second are either dactyls or spondees, the third is always a spondee, and the fourth and fifth are anapæsts, according to the scale.

1	2	3	4	5
— ∪ ∪	— ∪ ∪	— —	∪ ∪ —	∪ ∪ —
— —	— —			

Lāssā-|rēt vīdŭ-|ās pēn-|dŭlă tē-|lă mănŭs. *Ovid.*

Ēt grăcŭ-|līs strŭc-|tōs ēf-|fŭgīt ūm-|bră rŏgōs. *Id.*

The Pentameter must always have a cæsuræ Pen-
themimeris, and every line ought to conclude with
a dissyllable, as a trisyllable is considered inelegant.

Another mode of dividing the Pentameter, and
which is preferred by the best Prosodians, is to
separate each line into two Catalectic Trimeters
(7), the first admitting the spondee, the second
not; in other words, the first two feet may be
either dactyls or spondees, followed by a long
syllable, then two dactyls followed by another
long syllable, according to the scale,

1	2	3	4	5	6
— ∪ ∪	— ∪ ∪	—	— ∪ ∪	— ∪ ∪	—
— —	— —				

Lāssā-|rēt vīdŭ-|ās || pēn-dŭlă | tē-lă mă-|nŭs.

Ēt grăcŭ-|līs strŭc-|tōs || ēffŭgīt | ūmbră rŏ-|gōs.

¹ Those verses are called irregular because they deviate from the general canon laid down at the beginning of the genus.

10. SPECIES 2. — *Alcmanian Tetrameter Hypercatalectic*¹ consists of two divisions, the first being a dactylic penthemimeris, *i.e.* two feet and a half from the beginning of an Hexameter, and the second a dactyl and spondee; as, —

Heū quām | præcīpī-|tī || mērsā prō-|fūdō. *Boëthius.*

This might be scanned as a common Pentameter deficient by a semifoot; as, —

Hēu quām || præcīpī-|tī mēr-|sā prōfūn-|dō,

or still again as a Choriambic Catalectic Tetrameter; as, —

Hēu quām | præcīpī | mērsā prōfūn | dō.

GENUS II. ANAPÆSTIC VERSES.

11. *General Canon.* The Anapæst is everywhere convertible into a dactyl or a spondee

¹ Carey, who has been followed by Anthon and other distinguished classical scholars, calls it *Phalæcian*, on the authority, it is alleged, of Terentianus. But this writer's meaning appears to have been misunderstood on this passage. Terentianus, in describing that particular form of verse in the above text, remarks that it is *hendecasyllabic*. But as in making this remark he *uses a Phalæcian* verse, to which species the term *hendecasyllabic* is almost exclusively confined, he adds, in his prolix manner, that the verse he is describing is *alter*, "different" from that he is using, "for the latter," says he, "is *Phalæcian*, which shall be *afterwards* described." In the original his words are,

Fiet hendecasyllabos, sed alter,
Namque hic de genere est Phalæciorum,
Cujus mox tibi regulam loquemur,

[and sometimes into a proceleusmatic] with this limitation, that a dactyl is rarely found in an even place, *i.e.* in the second or fourth, according to the following scale of the Anapæstic Dimeter :—

1	2	3	4
υ υ —	υ υ —	υ υ —	υ υ —
— — υ	— — υ	— — υ	— — υ
υ υ υ	υ υ υ	υ υ υ	υ υ υ

12. SPECIES 1. — *The Anapæstic series* is not limited to any definite number of feet, but runs on *continuo carmine*, till it stops short at a pause in the sense, sometimes in the middle of a foot. It then begins again, runs on and stops short as before; and so on to the end of the poem. It is sometimes printed in verses of four feet; as, —

Īndūs | gēlīdūm || pōtāt Ār-|āxēm,
 Ālbīm | Pērsæ, || Rhēnūm-|quē bībūnt.
 Vēnīēnt | ānnīs || sēcūlā | sērīs ;
 Quībūs Ō|cēānūs || vīncūlā | rērūm,
 Lāxēt ēt | īngēns || pātēāt | tēllūs
 Tīphys-|quē nōvōs || dētēgāt | ōrbēs.
 Nēc sīt | tērrīs || ūltīmā | Thūlē.¹ *Seneca.*

¹ This remarkable prophecy, uttered nearly 1500 years before its accomplishment, has been verified to an extraordinary degree by the discovery of America, and its colonization from Europe. The poet doubtless drew his inspiration from some of the Sibylline vaticinations extant in his day.

Sometimes in verses of two feet; as, —

Dēflē | tē vīrūm,
 Quō nōn | āliūs
 Pōtūit | citiūs
 Dīscērē | caūsās. *Seneca.*

But divide them as we may in printing, we should always *scan* the whole paragraph as one line, the verses being connected by Synapheia,¹ and a short syllable at the end of a line being always lengthened by a consonant or consonants at the beginning of the next, as the final syllables of *virūm*,² *aliūs*, *citiūs*, in the above examples.

13. SPECIES 2. — *Anapæstic Tetrameter Catalectic* (or, as called by others, *Dimeter Catalectic* or *Paræmiac*) consists of three anapæsts and a syllable, varied by the admission of a spondee on the first two places; as, —

Nēc vīnct-|tā lībī-|dīnē cōl-|lā.
 Fœdis | sūbmīt-|tāt hăbē-|nīs. *Boëthius.*

GENUS III. IAMBIC VERSES.

14. *General Canon.* Iambic verse is of two kinds, — pure and mixed. The pure admits no foot except the iambus; the mixed admits spondees on

¹ See *Synapheia*, p. 104.

² *M* litera terminatus accusativus, in omni genere semper brevem habet. *Val. Probus*, i. See also *Servius de ultimis syllabis*; and *Diomedes*, iii.

the odd places,—the first, third, etc., and allows any long syllable to be resolved into two short, by which means an iambus may be converted into a tribrach, and a spondee into a dactyl, an anapæst, or a proceleusmatic. Iambic verse, then, admits on the even places a tribrach, and on the odd, a tribrach, a spondee, dactyl, anapæst, or a proceleusmatic. But a tribrach is never admitted into the last place, nor a proceleusmatic into any but the first,¹ according to the following scale of an *Iambic Trimeter Acatalectic*.

[illegible]

15. SPECIES I.—*Iambic Tetrameter* or *Octonarius* consists of eight feet, that is, four metres or measures, and admits all the variations; as,—

Pure. Ādēst|cēlēr||phāse|lūs il||lē quēm|vīdē||tīs
hōs|pītēs. *Catullus.*

Mixed. Sănē | pōl is || tā tēmūlēn || ta ēst mūlī | ģēr ēt ||
tēmērā | rīā. *Terence.*

¹ Writers of Comedy and of Fable (the latter more sparingly), that their language might approach nearer to that of common life, admit the spondee and its equivalents into all the even places but the last.

And agreeably to the practice of the comic poets, —

Atque ēst | hēc ěă-||dēm qūæ | mīhī dīx-||tī tū-|tē dī-||
cās mŭlī-|ĕrī. Terence.

16. SPECIES 2. — *Tetrameter Catalectic* consists of seven iambs and a syllable, admitting the variations; as, —

Pure. Rēmīt-|tē pāl-||lūm | mīhī || mēūm | quōd īn-||
vōlās|tī. Catullus.

Mixed. Quūm dē-|vīā || mŭlĭĕr | āvēs || ōstēn-|dīt ōs-||
cītān-|tēs. Id.

And according to the comic license, —

Nōn pōs-|sūm sātī' | nārrā-|rē quōs || lūdōs | præbŭĕ-||
rīs īn|tūs. Terence.

17. SPECIES 3. — *Trimeter* or *Senarius* (as in the above scale) consists of six feet with all the variations; as, —

Pure. Sŭis | ět īp-||să Rō-|mă vī-||rībŭs | rūīt. Hor.

Mixed. { Ālītī-|bŭs āt-||qŭe cănī-|bŭs hōmī-||cīdam
Hēc-|tōrā. Id.
Rēx, ād-|vōcā-||tā cōn-|cīō-ne, hēc ē-|dīdīt.
Phædrus.

And by the usage of comedy and fable, —

Īnfēs-|tīs Tāu-||rŭs mōx | cōnfō-||dīt cōr-|nībŭs.
Phædrus.

Jām mŭl-|tōs ān-||nōs ēst, | cūm pōs-||sīdēo ēt | cōlō.
Plautus.

18. SPECIES 4. — *Trimeter Catalectic* consists of five feet and a syllable. It admits the variations,

except that the spondee is rarely, if ever, admitted into the fifth place, but is into the first and third ; as, —

Pure. Pīus | fidē-||līs īn-|nōcēns || pūdī-|cūs.

Prudent.

Mixed. Rēgūm|qūe pūē-||rīs ; nēc | sātēl-||lēs ōr-|cī.

Hor.

19. SPECIES 5. — *Dimeter Hypermeter* consists of four feet and a syllable, admitting the spondee on the odd places ; as, —

Nōn vūl-|tūs īn-||stāntīs | tŷrān-||nī. *Horace.*

20. SPECIES 6. — *Dimeter* or *Quaternarius* has four feet, admitting the variations, —

Pure. Săcēr | nēpō-||tībūs | crūōr. *Horace.*

Mixed. Mērītīs | rēpēn-||dēt cōn-|grūā. *Prudent.*

Most of the beautiful hymns in the *Roman Breviary* and in the public service of the Catholic Church are composed in this metre ; such as that exquisite Morning Hymn, —

Jām lū-|cīs ōr-||tō sī-|dērē, etc., etc., —

or Jēsū | cōrō-||nā vīr-|gīnūm, etc., etc., —

or again. Vēxīl-|lā rē-||gīs prō-|dēunt, etc., etc., —

all three justly attributed to St. Ambrose, although the last has been assigned to Venantius Honorius Fortunatus.¹

¹ A more beautiful or a more comprehensive matutinal prayer can scarcely be offered his Creator by the pious student of any religious denomination than the first of the foregoing hymns. We are there-

In these Dimeters we find that, with few exceptions, strict attention has been paid to the rules of Prosody, the verses generally terminating with a trisyllable, which is their best cadence.¹ Some of these hymns, however excellent in piety and elevated sentiment, are very indifferent specimens of Prosodial composition ; as, —

Jēsū, | nōstrā || rēdēm-|tīō, etc.,

fore induced to give it entire for the reminiscence of the youthful reader, remarking that, in reading or recitation, the judicious Prosodian, anxious to preserve its harmony and melody, will cause the *ictus metricus* to fall, *Iambico more*, on every alternate syllable as thus marked : —

Jām lū|cīs ōr||tō sī|dērē,
 Deum precemur supplices,
 Ut in diurnis actibus
 Nos servet a nocentibus.
 Linguam refrænans temperet,
 Ne litis horror insonet.
 Visum fovendo contegat,
 Ne vanitates hauriat.
 Sint pura cordis intima ;
 Absistat et vecordia.
 Carnis terat superbiam
 Potūs cibique parcitas :
 Ut cum dies abscesserit,
 Noctemque sors reduxerit,
 Mundi per abstinentiam
 Ipsi canamus gloriam :
 Deo Patri sit gloria,
 Ejusque soli Filio,
 Cūm Spiritu Paracleto,
 Nunc, et per omne seculum.

¹ Much of the sweetness, delicacy, and *curiosa felicitas* of these chaste effusions of the Christian Muse is undoubtedly lost to the readers of Latin Hymns unacquainted with Prosody.

and could never have emanated from the classic pen of the accomplished St. Ambrose, to whom this also has been attributed.

21. SPECIES 7. — *Dimeter Catalectic* or *Anacreontic* consists of three feet and a syllable. It admits in the first position, a tribrach, a spondee, or an amphibrach, rarely allowing a spondee in the third; as,

Pure.	Lēx hāec | dāta ēst || cādū-|cīs,	
	Dēō | jūbēn-||tē, mēm-|brīs ;	
Mixed.	Ūt tēm-|pērēt || lābō-rēm,	
	Mēdicā-|bilis || vōlūp-|tās.	Prudent.

IRREGULAR IAMBIC VERSES.

22. SPECIES 1. — *Galliambus*¹ is composed of two Anacreontics (21), with the final syllable cut off, that is, an Anacreontic followed by three feet. The third foot of both members is always an iambus, and the last but one of the whole is commonly a tribrach; as in the scale following:—

1	2	3	4	5	6	7
— —	— —	— —	—	— —	— —	— —
∪ ∪ —	∪ ∪ ∪	∪ —	—	∪ ∪ —	∪ ∪ ∪	∪ —
∪ ∪ ∪ ∪						

Jām jām | dōlēt || quōd ē-|gī, || jām jām-|qūe pōe-||nītēt.

Catullus.

Rōsēs | ūt hūic || lābēl-|līs || pālāns | sōnītūs || ābit. *Id.*

Ēgō mūlī-|ēr ēgo ād-||ōlēs-|cēns, || ēgo ēphē-|būs, ēgō ||
pūr.

Id.

¹ So called from its use by the *Galli* or priests of Cybele, in their orgies.

Some Prosodians mark the scale and divide the lines differently; but the scale and metre above are in accordance with the structure of the only specimen of the *Galliambus* extant, — Catullus's *Atys*, in which the tribrach in the penultimate foot is predominant.

23. SPECIES 2.¹ — The *Scazon* or *Choriambus* has six feet, the sixth always a spondee, the fifth always an iambus, and the rest varied, as in Art. 14; thus, —

Mīsēr | Cătŭl- || lē dē- | sīnās || ĩnēp- | tīrē. *Catullus.*
 Pīēta- | tē frā- || trēs Cŭ- | rīōs | līcēt || vīncās. *Martial.*

24. SPECIES 3. — *Iambic Alcaic*, commonly called *Greater Alcaic*, consists of five feet, of which the fourth is always an anapæst, and the rest are iam-buses, admitting the spondee on the first and third; but, as in the *Dimeter Hypermeter* (19), the first foot is seldom an iambus, the third scarcely ever; as, —

Vīrtŭs | rēpŭl- || sǣ nēs- | cǎ sōr- | dīdǣ. *Hor.*

The *Greater Alcaic* is sometimes scanned with a choriambus and an iambus in the latter member or colon; as, —

Vīrtŭs | rēpŭl- | sǣ || nēs cǎ sōr- | dīdǣ.

The *Alcaic* is also scanned so as to make the first colon an iambic measure and a long syllable, and

¹ Although the *Saturnian* ought in regular order to find a place here as species 2, still it has not been deemed requisite to introduce it from its manifest inutility to the young Prosodian.

the second, two dactyls, and indeed this is the mode generally followed; as, —

Virtūs | rēpūl-|sæ || nēscīā | sōrdīdæ.¹

GENUS IV. TROCHAIC VERSES.

25. *General Canon.* The trochee is everywhere convertible into a tribrach; the same feet are also admitted into the even places that iambic verse receives into the odd.

26. SPECIES I. — *Trochaic Tetrameter Catalectic* consists of seven feet and a syllable. A tribrach is rarely admitted into the sixth place, never into the seventh, except in some few passages in comedy. In the case of proper names a dactyl is admissible into any place but the fourth and seventh, as in the following scale:—

	1	2	3	4	5	6	7	
	—	—	—	—	—	—	—	—
	—	—	—	—	—	—	—	—
	—	—	—	—	—	—	—	—
	—	—	—	—	—	—	—	—
	—	—	—	—	—	—	—	—
	—	—	—	—	—	—	—	—
	—	—	—	—	—	—	—	—
<i>Proper name</i>	—	—	—	—	—	—	—	—

Pure. Tē sō-|cēr sūb-||īrē | cēlsā || pōscīt | āstrā ||jūpī-|
tēr. *Mart. Capella.*

Mixed. Īmpī-|ūm rāpī-||te, ātquē | mērsūm || prēmītē |
pērpētū-||īs mǎ-|līs. *Seneca.*

¹ This affords an example of the *poëtica licentia* in closing the line with a long syllable, although the measure requires a short one. See p. 125, 3, *supra*.

The comic writers, although scarcely venturing to alter the seventh foot, introduce the spondee and its equivalents into the odd places by a license similar to that employed in iambic verse; as, —

Quēm rēs | ætās || ūsūs | sēmpĕr || ālīquīd | āppōr-||tēt
nō-|vī. *Terence.*

In this metre also are written many of the Latin hymns used in the Catholic Church, for which purpose it is admirably adapted from its grand, solemn, and sonorous character, such as that noble hymn on the Passion of our Lord, —

Pāngĕ, | līngŭa, || glōrĭ-|ōsī || lāūrĕ-|ām cēr-||tāmĭn-|īs.
St. Augustinus.

This is undoubtedly the true mode of writing and scanning this beautiful poem, making every stanza consist of three lines or verses, contrary to the mode usually followed in the Roman Breviary, of dividing each line into two hemistichs, the first a Trochaic Dimeter, and the other a Trochaic Dimeter Catalectic, by which every stanza consists of six lines, thus —

Pāngĕ, | līngŭa || glōrĭ-|ōsī, ||
Lāūrĕ-|ām cēr-||tāmĭn-|īs.

This division, although contrary to all Prosodial rules, was made to suit the convenience of the choir, — one side, or perhaps one choir, singing the complete dimeter, and the other the dimeter catalectic. Some Prosodians scan this verse as an *Iambic Tetrameter Acephalous*; as, —

-Pān|gě līn-||guă glō-|rīō-||sī lāu-|rěām || cērtā-|mīnīs ;
but with a manifest diminution of its stately movement and sonorous majesty. It is worthy of remark, that many hymns in this metre can be read with a strict observance of modern accentuation without violating the Latin quantity ; as, —

Sólve vócem, méns, sonóram ; || sólve línguam
móbilem. *Prudent.*

Scánde cóeli témpla, vírgo, || dígna tánto fœdere.¹
M. Capella.

27. SPECIES 2. — *Dimeter Catalectic* (*Euripean*) consists of three trochees and a syllable without variation ; as, —

Lārgĭ-|ōră || flāgĭ-|tō. *Hor.*
Dōnă | cōnscĭ-||ēntĭ-|æ. *Prudent.*

IRREGULAR TROCHAIC VERSES.

28. SPECIES I. — *Sapphic*² consists of a dactyl inserted between two trochaic measures, or, in other words, of five feet ; viz., a trochee, a spondee, a dactyl, and two more trochees, followed by an *Adonic* or *Dactylic Dimeter* (8), according to the following scale : —

¹ The young Prosodian should observe, that in all these hymns the cæsura uniformly takes place at the termination of the fourth foot, corresponding with the fifth semifoot of the Iambic trimeter ; hence too, in a great measure, sprung the error of the copyists and editors of the Breviary in dividing the verses as above mentioned.

² So called from the gifted but ill-starred poetess, its inventor.

1	2	3	4	5
— ∪	— —	— ∪ ∪	— ∪	— ∪
— ∪	— —	— ∪ ∪	— ∪	— ∪
— ∪	— —	— ∪ ∪	— ∪	— ∪
<i>Adonic.</i>			— ∪ ∪	— —

Întē-|gēr vī-|tæ,* scēlē-|rīsquē | pūrūs.
 Nōn ē-|gēt Māu-|rī * jăcū-|līs nēc | ārcū.¹
 Nēc vē-|nēnā-|tīs* grāvī-|dā sǎ-|gittīs,

Fūscē, phǎ-|rētrǎ. *Hor.*

An iambus, a trochee, or a dactyl is sometimes admitted into the second place; but with Horace it is invariably a spondee, and the great Roman Lyrist is the safest guide.

The asterisk * marks the *cæsura* after the second foot, or rather the fifth semifoot. In reciting these odes the pupil should be taught to pay special attention to the *cæsura* and the pause thereby required; for in no other position will the sweetness and harmony of this delightful metre be fully preserved.

29. SPECIES 2. — The *Phalæcian*² (sometimes called *Hendecasyllabic*) has five feet, of which the second is a dactyl and the rest trochees; but the first — in violation of the general canon, Art. 25 — is almost always a spondee, so that it may be said to consist of a spondee, a dactyl, and three trochees; as, —

Nōn ēst | vīvērē, | sēd vǎ-||lērē, | vītǎ. *Martial.*

¹ The student must bear in mind what has been stated at p. 118 (note), on the use of a long syllable for a short, and *vice versa*.

² So called from the poet Phalæcus.

This metre is extremely well adapted to the composition of Epigrams. By a slight transposition, the Sapphic may be converted into the Phalæcian; thus the above Sapphic, —

Non eget Mauri jaculis nec arcu,

may be converted into Phalæcian verse thus, —

Nōn Maū-|rī jăcŭ-|līs ě-|gēt nēc | ārcŭ.

GENUS V. CHORIAMBIC VERSES.

30. *General Canon.* These have the first foot a trochee, the last an iambus, and the intervening feet choriambuses, that is, they consist of one choriambus or more inserted between the separated members of a choriambus. In some instances, the choriambus is exchanged for an equivalent molossus, and the initial trochee almost always passes into a spondee.

31. SPECIES 1. — *Choriambic Pentameter* (*Choriambic Alcaic*) consists of a spondee, three choriambuses, and an iambus; as, —

Nŭllām | Vārě săcrā | vītě priūs | sēvērīs ār-|bŏrēm.

Hor.

32. SPECIES 2. — *Tetrameter* (*Asclepiadean*) is the last species with one choriambus omitted; as, —

Nŭllām | vītě priūs | sēvērīs ār-|bŏrēm.

Măcē-|nās ātāvīs | ědītě rē-|gībŭs.

Hor.

As the *cæsura* takes place at the end of the first choriambus, some Prosodians scan this metre as a

Dactylic Pentameter, wanting the last syllable, thus, —

Mæcē-|nās ātā-|vīs || ēdītē | rēgībūs.

33. SPECIES 3. — *Trimeter* or *Glyconic*¹ is the last species with another choriambus thrown out; as, —

Nūllām | ——— | ——— | sēvērīs ār-|bōrēm
Sīc tē | dīvā pōtēns | Cypri. Hor.
Īlli | mōrs grāvīs īn-|cūbāt,
Quī nō-|tūs nīmīs ōm-|nībūs,
Īgnō-|tūs mōrītūr | sībī. Seneca.

34. SPECIES 4. — *Trimeter Catalectic* or *Pherecratic*² is the *Glyconic* deprived of its final syllable; as, —

Quāmvīs | Pōnticā pī-|nūs. Hor.

This may also be considered as the three last feet of an hexameter (6) and thus scanned, —

Quāmvīs | Pōnticā | pīnūs.

35. SPECIES 5. — A Pherecratic and a Glyconic joined together form what is called *Priapean*³ *Hexameter*; as, —

Ō cō-|lōnīā quæ | cūpīs || pōntē | lūdērē lōn-|gō.
Catullus.

IRREGULAR CHORIAMBIC VERSES.

36. SPECIES I. — *Choriambic Tetrameter Hypermeter* consists of three choriambuses, an iambus,

¹ So called from the poet *Glyco*, its inventor.

² From *Pherecrates*. ³ From its use in hymns to Priapus.

and a syllable (or three choriambuses and a bacchic); as, —

Sōlūs ōvān-|tēm Zēphŷrūs | pērdōmīnē-|tūr ān-|nūm.
Claud.

Horace has altered the first choriambus to an Epitritus secundus, or *lame* choriambic tetrameter; as, —

Tē dēōs ō-|rō, Sŷbārīn | cūr prōpērēs | āmān-|dō.

37. SPECIES 2. — *Dimeter Hypermeter* (*Aristophanian Choriambic*) consists of a choriambus, an iambus, and a syllable (or of a choriambus and a bacchic); as, —

Lŷdīā, dīc, | pēr ōm-|nēs. *Hor.*

GENUS VI. IONIC VERSES.

38. *General Canon.* Ionic verses are of two kinds, the Ionic *a majore* and the Ionic *a minore*, — or *Ionicus Major* and *Ionicus Minor*, thus denominated from the feet of which they are respectively composed.

39. SPECIES 1. — *Ionic a minore*, like the Anapaestic (12), is a continued Series, and scanned as one line by Synapheia. If printed in separate verses, the division into tetrameters is to be preferred. *Ionic a minore* is formed as often as may be required, and without variation from the foot whence it derives the name; as, —

Miserarum est | neque amori | dare ludum, | neque
dulci.

Mala vino | lavere, aut ex-animari | mentes.

Patrae ver-bera linguae, | etc., etc. *Hor.*

40. SPECIES 2.—If from an *Ionic a minore* Tetrameter the first two syllables are removed, there will remain three *Ionici a majore* and a spondee, forming the *Ionic a majore* or *Sotadic*¹ verse; as,—

—— | Vīnō lāvē-|re aut ēxānī-|mārī mētū-|ētēs.

Each of the *Ionici*, particularly the third, is convertible into a ditrochee, and any long syllable may be resolved into two short; as,—

Tēr cōrrīpū-|ī tērrībī-|lēm mănū bī-|pēnnēm.

Petronius.

GENUS VII. COMPOUND VERSES.

41. SPECIES 1.—*Dactylico-Trochaic Heptameter* (*Archilochian*), by some called *Logædic*² verses, consists of the first four feet of a Dactylic Hexameter (the fourth being always a dactyl), followed by three trochees; as,—

Sōlvitūr | acris hŷ-|ēms grā-|tā vīcē || vērīs |ēt Fă-|
vōnī. *Hor.*

¹ From *Sotades*, a poet who lampooned Ptolemy Philadelphus in this metre.

² From λόγος, “a discourse,” and αοιδή, “a song,” because these verses are a combination of the two metres, viz., trochaic, which approximates ordinary conversation, and of dactylic appropriated to the more elevated soarings of poetry.

42. SPECIES 2. — *Dactylic Alcaic*, commonly called *Lesser Alcaic*, consists of two dactyls and a trochaic metre; as, —

Flūmīnă | cōnstītē-rīnt ă-cūtō. *Hor.*

This, together with two *Greater Alcaics* (24) and one *Iambic Dimeter Hypermeter* (19), constitutes the celebrated *Alcaic Stanza* of Horace, and to which he was so partial as to compose no fewer than thirty-seven of his exquisite odes in this metre.

SCALE OF THE ALCAIC STANZA.

First two verses.	1	2	3	4	5
	∪ —	∪ —	—	— ∪ ∪	— ∪ ∪
	— —				

Third verse.	1	2	3	4	5
	— —	∪ —	— —	∪ —	—
	∪ —				

Fourth verse.	1	2	3	4
	— ∪ ∪	— ∪ ∪	— ∪	— ∪

Ōdī | prōfā-nūm || vūlgūs ēt | ārcēō:
 Fāvē-|tē līn-guīs : || cārmină | nōn priūs.
 Aūdī-|tă Mū-sārūm | sēcēr-|dōs,
 Vīrgīnī-|būs pŭē-rīsqŭe | cāntō. *Hor.*

Two other kinds of Compound verse would appear to be used by Boëthius, iv. 5; the one con-

sisting of an Adonic (8), preceded by a trochee metre and a syllable; the other also of an Adonic, preceded by an iambic metre and a syllable; the first member of each admitting the usual variations (25, 14); as, —

Sīquīs | Ārctū-||rī || sīdēră | nēscīt
Prōpīn-|quă sūm-||mō || cārdīnē | lābī.

Carey, followed by Anthon and other eminent Prosodians, speaks of these as varieties of *Phalæcian Pentameter*, or, according to our classification, of the *Alcmanian Tetrameter Hypercatalectic* (10); but the fact that Boëthius, throughout the whole of this poem, has regularly used the Trochaïco-Dactylic and the Iambico-Dactylic alternately, with scarcely a departure from the Trochaic law (25) in the one, or from the Iambic law (14) in the other, — forms a weighty objection to this view of the subject.

RHYMING VERSIFICATION.

☞ The following hymn, written by Pope Damasus about the middle of the fourth century, is given as a literary curiosity, not only as affording one of the earliest specimens of rhyming versification so prevalent for many ages afterwards, but also as evidence of the method of reading verse then customary among the Romans. Being written anterior to the decline of the Latin language, and while it was yet a living tongue, by one of

the most accomplished scholars of his age, it demonstrates beyond contradiction that *quantity*, not *accent*, was regarded as the only safe guide in reading or recitation ; because, from the structure of the hymn, it is evident the Pope intended his verses to rhyme. Now this they never will do unless read with the nicest attention to quantity in the manner following ; viz., let the first syllable of every line or verse be separated or pointed off, and let the remaining syllables be read and pronounced as Anapæsts, laying a stress on every third syllable, particularly on the final long ones, and we shall have as perfect rhyme as can be desired ; thus, —

Mār-|týrīs éc-|cě díés | Āgāthæ,
 Vīr-|gīnīs é-|mīcāt éx-|īmīæ ;
 Christus eam sibi quā sociat,
 Et diadema duplex decorat.
 Stirpe decens, elegans specie,
 Sed magis actibus atque fide,
 Terrea prospera nil reputans,
 Jussa Dei sibi corde ligans ;
 Fortior hæc trucibusque viris,
 Exposuit sua membra flagris.
 Pectore quam fuerit valido,
 Torta mamilla docet patulo.
 Deliciæ cui carcer erat ;
 Pastor ovem Petrus hanc recreat.
 Lætior inde, magisque flagrans,
 Cuncta flagella cucurrit ovans.

Ethnica turba, rogum fugiens,¹
Hujus et ipsa meretur *opem*;¹
Quos fidei titulus decorat,
His Venerem magis ipsa premat.
Jam renitens, quasi sponsa, polo,
Pro misero rogit Damaso.
Sic tua festa coli faciat,
Se celebrantibus ut faveat.

¹ The possibility, if not the probability, of making *opem* rhyme with *fugiens* is plausibly argued by Carey. See his *Latin Prosody made Easy*, in *loc.*

SUPPLEMENT,

CONTAINING

Exercises on the Rules of Quantity, Figures of Prosody, and Different Species of Verse,

FOR GENERAL RECAPITULATION.

Tertîa post illas successit *ænëa* proles. *Ovid.*

Omnia jam *fient*, *fieri* quæ posse negabam. *Id.*
Nam, simul ac species patefacta est verna *diëi*.

Lucret.

Morbus ut indicat, et *gelidâi* stringor *aquâi*. *Id.*

Unius ob noxam, et furias Ajacis Oilei. *Virgil.*

Navibus, infandum! amissis, *unius* ob iram. *Id.*

Exercet *Diana* choros, quam mille secutæ. *Id.*

Ira pharetrata fertur satiata *Dianæ*. *Ovid.*

Quam nos|tro illi|us la|batur | pectore | vultus. *Vir.*

Inter cunctantes *cëcidit* moribunda ministros. *Vir.*

Pyrrhumque, et ingentem *cëcidit*. (19.)¹ *Horace.*

Pan deus Arcadiæ *vënit*, quem *vīdimus* ipsi. *Vir.*

. . . *Vīsa* mihi ante oculos, et *nōtâ* major imago. *Id.*

Hæc ubi dicta *dëdit* portis sese *extulit* ingens.
Vir.

. . . Demersa exitio. *Diffidit* urbium. (32.) *Horace.*

¹ The numbers in this Supplement refer to paragraphs of section viii.

Nam cœlo terras, et terris *absçidit*¹ undas. *Ov.*
Matre dea monstrante viam, *dãta* fata secutus. *Vir.*

Cornua *velatãrum* obvertimus *antennãrum*. *Id.*
Insignem *pietãte vïrum* tot adire *labõres* . . . *Id.*
. . . Æolus, et clauso *ventõrum* *carcẽre* regnet. *Id.*
Claudite jam rivos *puëri*, sat prata biberunt. *Id.*
. . . *Alitibusque* jaces, nec te in tua *funëra* mater. *Id.*
Jam nunc *minãci* *murmũre* cornuum. . . (24.) *Hor.*
Ipsi in defossis *specibus* *secura* sub altâ. *Virgil.*
Et gener auxilium Priamo *Phrygibusque* ferebat. *Id.*

Et Laberi mimos ut pulchra *poëmãta* mirer. *Hor.*
Et *sãlis* occultum referunt in lacte saporem. *Vir.*
Ecce Dionæi processit *Cæsãris* astrum. *Id.*
Ille, datis *vãdibus*, ruri qui extractus in urbem
est. . . . *Hor.*
Nigranti piceâ, *trãbibusque* obscurus acernis. *Vir.*
Hic Lelegas *Cãrasque*, sagittiferosque Gelonos. *Id.*
Flumina jam lactis, jam flumina *nectãris* ibant. *Ov.*
. . . Exspirant acrem *panãces*, absinthia tetra. . . .
Lucret.

Armatam *fãcibus* matrem et serpentibus atris. *Vir.*

Ut canis in vacuo *lepõrem* cum Gallicus arvo. *Ov.*
Ædipõdas facito Telegonasque voces. (9.) *Id.*
Munera portantes, *ebõrisque* auri que talenta. *Vir.*
Multa super Priamo rogitans, super *Hectõre* multa.
Id.
Curculio, atque *Inõpi* metuens formica senectæ. *Id.*
Eoasque acies, et nigri *Memnõnis* arma. *Id.*

¹ But *absçidi*, from *abs* and *çædo*, is long.

Eripuit, geminique tulit *Chirōnis* in antrum. *Ovid.*
 . . . Aut *Helicen* jubeo, strictumque *Oriōnis* ensem.

Id.

Armatumque auro circumspicit *Oriōna*. *Virgil.*

Immemōres socii vasti *Cyclōpis* in antro. *Id.*

Mancipiis locuples eget æris *Cappadōcum* rex. *Hor.*

Ingentem manibus tollit *cratēra* duobus. *Ovid.*

Ingens argentem, *Dodonæosque lebētas*. *Virgil.*

. . . *Junonis*, gelidumque *Aniēnem*, et roscida ravis. .

Id.

Non ulli pastos illis egere *diēbus*. *Id.*

Aut impacatos a tergo horrebit *Ibēros*. *Id.*

Jupiter antiqui contraxit tempora *vēris*. *Ovid.*

Æquatæ spirant auræ, datur hora *quiēti*. *Virgil.*

Ascanium surgentem, et spes *hæredis* Iūli. *Id.*

Nec de *plēbe* deo, sed qui cœlestia magno . . . *Ovid.*

. . . *Rēgis* Romani; primus qui *lēgibus* urbem. . *Vir.*

Fluminibus vertit *vervēcum* lana colorem. *Priscian.*

Tollere consuetas audent *delphīnes* in auras. *Ov.*

Jam jam contingit summum *radīce* flagellum.

Catullus.

Dextera, quæ *Ditis* magni sub mœnia tendit. *Vir.*

Tractavit *calicem* manibus dum furta ligurit. *Hor.*

Hinc sinus est longus *Cilīcum*, qui vergit ad ortus.

Priscian.

Mœnia conspicio, atque adverso *fornīce* portas.

Virgil.

Florentem cytisum, et *salīces* carpetis amaras. *Id.*

Nec spatio distant *Nesīdum* littora longo. *Priscian.*

Palūdis in secreta veniet latibula. (17.) *Phædrus*.
 Ambiguam *tellūre* novâ Salamīna futuram. *Horace*.
 Una salus victis nullam sperare *salūtem*. *Virgil*.
 Nam *Ligūrum* populos, et magnas rexerat urbes.

Ovid.

Talis Amyclæi domitus *Pollūcis* habenis. *Virgil*.
 Cum faciam vitula pro *frūgibus*, ipse venito. *Id*.

Trachyna video; quis mihi terras dedit. (17.)

Seneca.

Halcyone *Ceyca* movet; *Ceycis* in ore. . . . *Ovid*.
 Sive *Erȳcis* fines regemque optatis Acesten. *Vir*.

. . . *Conserimus*, multos Danaum *demittimus*
 Orco. *Id*.

Fudimus, insidiis, totâque *agitavimus* urbe. *Id*.

Cæca sequēbatur, totumque incauta per agmen. . . .
Id.

Lac *facitote* bibat, nostrâque sub arbore ludat.

Ovid.

. . . *Scripturus*; neque te ut *miretur* turba labores.

Horace.

Solutus omni fœnore. (20.) *Id*.

Hoc erat, hoc votis inquit quod sæpe *petivi*.

Virgil.

Sed quamvis formæ nunquam mihi fama *petita* est.

Ovid.

Nec tamen, et cuncti miserum servare *velitis*. *Id*.

Nec miseræ prodesse in tali tempore *quibat*. *Luc*.

Videritis stellas illic ubi circulus axem. . . . *Ovid*.

Dein cum millia multa *fecerimus* (29.) *Catullus*.

. . . Limina portarum, nec spes opis ulla *dābatur*.
Virgil.

Troja per undosum *petērētur* classibus æquor. *Vir.*
 Sanguine foedantem quos ipse *sacravērat* ignes. *Id.*
 Carmina tum melius, cum *venērit* ipse canemus. *Id.*
 Si modo fert animus, *gradēre*, et *scitabēre* ab ipso.
Ovid.

"Noris nos" inquit; "docti *sūmus*." Hic ego,
 "Pluris."
Horace.

Dexterā dirigit, nec *citrā*, *motā* nec ultra. *Ovid.*
 Sed tamen iste deus qui sit *dā* Tityre nobis. *Vir.*

. . . Leniit, et *tacitā* refluens *itā* substitit,
 undā. . . .
Virgil.

Solvitē cordē metum Teucris, *secluditē* curas. *Vir.*
Molŷ vocant superi; nigrā *radicē* tenetur. *Ovid.*

Nesæē Spioque, Thaliaque, *Cymodocēque*. *Virgil.*
 Pro *rē* pauca loquar. Nec ego hanc abscondere
 furto. . . .
Id.

Vos *Tempē* totidem tollite laudibus. (32.) *Horace.*
 Consiliis *parē*, quæ nunc pulcherrima Nantes. . . .
Virgil.

Mē miserum! *nē* prona cadas, *indignavē* lædi.
Ovid.

Certē sive mihi Phyllis, sive esset Amyntas . . .
Virgil.

Non *benē* cœlestes impia dextra colit. (9.) *Ovid.*
 Tecta *supernē* timent, metuunt *infernē* cavernas. . . .
Lucretius.

Vidē Virgineas intumuisse genas. (9.) *Ovid.*
Vultū quo cœlum tempestatesque serenat. *Virgil.*

O crudelis *Alexī*, nihil mea carmina curas. *Vir.*
Sicutī summarum summa est æterna, neque extra. . . .
Lucretius.

Est *mihī*, sitque precor, flavæ tutela Minervæ. . . . *Ov.*
 Puella senibus dulcior *mihī*¹ cygnis. (23.) *Martial.*
 Nec jacere *indū* manus, via qua munita fidēi. *Luc.*

Victa jacet pietas, et *Virgō* cæde madentes. . . .
Ovid.

Cadet in terras *Virgō* relictas. (12.) *Seneca.*
Orō, qui reges consuesti tollere, cur non. . . . *Hor.*
 Quo fugis? *Orō*² mane, nec me, crudelis, aman-
 tem. . . . *Ovid.*

Sed timuit, ne forte sacer *tōt āb* ignibus æther. . . .
Ovid.

Hic *vēl ād* Elei metas et maxima campi . . . *Virgil.*
 Tum *patēr* omnipotens misso *perfregit* Olym-
 pum. . . . *Ovid.*

Vēr erat æternum, placidique tepentibus auris . . .
Id.

. . . Si cita dissiliant nempe *āēr* omne necesse
 est. . . . *Lucretius.*

¹Decisive instances of *mihī*, *tibi*, etc., with the final *ī* long, occur frequently in Iambic verse. See Plaut. Cist. II. 3. 11. Pœnul. I. 3. 3. Catul. 42. 8 (al. 45. 8); 23. 6 (al. 25. 6); 8. 3. 15. Hor. Epod. 4. 2; 5. 101; 8. 3; 10. 16; 15. 20. Phæd. III. prol. 61; 12. 7. II. 4. 7. III. 18. 14. IV. 6. 24. II. 5. 4. III. 18. 2. Hor. Carm. IV. 5. 6, etc.

²See Ov. Met. II. 566. III. 266. XV. 497. Trist. I. 1. 44; 2. 77. Am. III. 7. 2. Hor. Sat. I. 4. 104, etc.

Dum calet, et medio *sōl* est altissimus orbe. *Ovid.*
 Sisyphon aspiciens, "*cūr* hic e fratribus" inquit . . .

Id.

Sic omnes, ut et ipsa Jovis conjuxque sororque . .

Ovid.

. . . Ulla tenent, unco *nōn* alligat anchora morsu.

Virgil.

Quid vetat irato *numēn* adesse deo? (9.) *Ovid.*
Daphnēn ad astra feremus; amavit nos quoque

Daphnis.

Virgil.

Iliōn in Tyriam transfer felicius urbem. *Ovid.*

Donēc eris felix multos numerabis amicos. *Id.*

Forsitān et nostrum nomen miscebitur istis. *Id.*

Aut tondit *infirmās* oves. (20.) *Horace.*

Matrēs atque viri, defunctaque corpora vitā. *Virgil.*

Virginibus Tyriis *mōs* est gestare pharetram. *Id.*

Siquis erit qui te, quod sis *meūs* esse legendum . . .

Ovid.

. . . Et *Libys* Amphimedon, avidi committere
 pugnam. *Id.*

Vivitur ex rapto; non *hospēs* ab hospite tutus. *Ov.*

Ultus *ēs* offensas, ut decet, ipse tuas. (9.) *Id.*

Queruntur in *sylvīs* aves. (20.) *Horace.*

. . . *Currūs* et intactas boves. (20.) *Id.*

Vīs ut nulla virūm, non ipsi excindere ferro . . . *Vir.*

. . . Cum *sīs* et prave sectum stomacheris ob un-
 guem. *Horace.*

Ter vocata *audīs*, adimisque letho. (28.) *Id.*

Quamvis increpitent socii, et vi cursus in altum. . . .

Virgil.

Hic situs est Phaëthon, *currūs* auriga paterni. *Ov.*

Fiet enim subito *sūs* horridus atraque tigris. *Vir.*

Nare per æstatem liquidam *suspexeris* agmen. *Id.*

Si thure *placarīs* et hornâ. . . . (19.) *Horace.*

. . . Sors exitura, et nos in *æternum*¹ (19.)

Exilium impositura cymbæ. (42.) *Horace.*

1. Terras|que trac|tusque maris cœlumque pro-
fundum.

2. Amphi|on Dir|cæus in | Actæ|ō Ara|cyntho.

3. Nec *sum* adeo informis nuper *mæ* in littore vidi.

4. Te Corydon ð A|lexī: trahit sua quemque
voluptas.

5. Et longum formose vālē vālě inquit Iola.

6. Tityre pascentes a flumine | reice ca|pellas.

7. Clara Deum Soboles, magnum Jovis | in-
cre|mentum.

8. Cum gravius dorso subi|it onus. | Incipit ille.

9. Pro molli viola pro purpure|o nar|cisso.

1. Que long by Cæsura. See p. 98.

2. In the fifth foot *o* is not elided. See under Synalœpha, p. 101.

3. In this verse three elisions.

4. *O* is not elided. See under Synalœpha.

5. The *e* in the 2d *vale* not elided, but shortened. See under Synalœpha.

6. Either to be read *rej'ce* by Syncope of *i*, or the *j* elided, and then *reice* contracted into *reice* by Synæresis, p. 99.

7. This is a Spondaic Hexameter.

8. *It onus* — *it* long by Cæsura.

9. A Spondaic Hexameter.

¹ To be read "*æter-||N' exilium.*"

10. Fluviorum rex Eridanus, camposque per omnes.
11. Ter sunt cona|ti im|ponere | Pelio Ossam.
12. Glauco, | et Pano|peæ et | Ino|o Meli|certæ.
13. Insulæ | Ioni|o in mag|no, quas dira Celæno.
14. Et spu|mas miscent ar|genti, | vivaque | sul-
phura — Idæasque pices.
15. Sed fortuna valens audacem fecerat | Orphea.
16. Bis patriæ cecidere manus. Quin protinus |
omnia.
17. Stant et | junipe|ri & | castane|æ hir|sutæ.

10. *Fluviorum* to be read as if *fluvijsorum*, or taken as an Anapæst.
11. In two vowels of this line Synalcepha not employed.
12. Do., and a diphthong shortened.
13. In the first foot a diphthong not elided, but shortened.
14. *A* at the end is elided by the vowel at the commencement of the next line.
15. Pronounce the last word *Orpha* by Crasis, p. 100.
16. *Omnia* made two syllables.
17. This line a Spondaic, and has two vowels unelided by Synalcepha.

APPENDIX.

1. This rule is strictly true in combinations of the mutes with L and R. The *a* in *agmen*, for example, and the *i* in *lignum* are always long. In *cŷcnus* and other words of Greek origin the vowel is common in poetry.

2. *Gavīsum* and *pectītum* may be also considered exceptions to the rule, which does not account for either of them.

3. While this is a safe rule to follow, yet it may be added that in some of these words, and some others like them, the quantity of the *o* in *pro* is variously marked by Prosodians and Lexicographers.

4. Many, however, contend that *appendix* should have the increment long. *Fulix*, *helix*, *strix*, and a few others not mentioned in the rule take the short increment.

5. *Velim*, *feret*, etc., are hardly exceptions, as *e* is not an increment, since *vis* and *fers* stand for the regular forms *volis* and *feris*.

6. Alvarez says of this *i* in prose, "Consuetudini regionis servies." In ancient times as well as now opinions greatly differed about it; but if we judge from the practice of to-day, it may be safer to make the vowel short.

RELATIVE VALUE OF THE LATIN POETS AS METRICAL AUTHORITIES.



I. We will first give a list of the Latin poets, with the dates of their birth and death, where these particulars can be ascertained, and then a statement of their relative value as authorities in matters of a metrical nature.

	Born.	Flourished.	Died.
LIVIVS ANDRONICVS	B.C.	. . 240 . .	. . 220
NÆVIUS . . . . .		. . 235 . .	. . 204
ENNIUS	239 . .		. . 169
PLAVTUS	227 . .		. . 184
CÆCILIVS . . . . .		. . 179 . .	. . 168
PACUVIVS	219 . .		. . 130 (?)
TERENTIUS	194 . .		. . 160
ATTIVS	170 . .	. . 139 (alive	103)
LUCILIVS	149 . .	. . 121 . .	. . 103
AFRANIUS . . . . .		. . 100 . .	
LUCRETIVS	96 . .		. . 52
CATVLLVS	87 . .		. . 46
VIRGILIUS	70 . .		. . 19
HORATIUS	65 . .		. . 8
TIBVLLVS	59 (?) . .		. . 20
PROPERTIVS	54 (?) . .		. . 14
OVIDIVS	43 . .		. . A.D. 17

Cornelius Gallus.
Pedo Albinovanus.
Publius Syrus.
Marcus Manilius.
Gratius Faliscus.
Aulus Sabinus.
Cæsar Germanicus.

160 *Relative Value of the Latin Poets.*

	Born.	Flourished.	Died.
PHÆDRUS A.D.	. . 48 . .		
SILIUS ITALICUS	25 . .		100
PERSIUS	34 . .		63
LUCANUS	38 . .		65
JUVENALIS	40 . .		120
MARTIALIS	40 . .		101
PETRONIUS ARBITER		61 . .	
VALERIUS FLACCUS		69 . .	88
STATIUS	61 . .		96
SULPITIA		88 . .	
<i>Avianus</i>		160 . .	
<i>Dionysius Cato</i>		160 . .	
<i>Serenus Sammonicus</i>			212
<i>Commodianus</i>		265 . .	
<i>Nemesianus</i>		280 . .	
CALPURNIUS		284 . .	
<i>Porphyrius</i>		326 . .	
<i>Juvenus</i>		337 . .	
AUSONIUS	309 . .		394
<i>Falconia</i>		394 . .	
<i>Prudentius</i>	348 . .	392 . .	
CLAUDIANUS	365 (?) . .	400 . .	
<i>Numatianus</i>		416 . .	
<i>Paulinus</i>	353 . .		431
<i>Prosper Aquitanus</i>			463
<i>Sedulius</i>		450 . .	
<i>Mamercus</i>			474
<i>Sidonius Apollinaris</i>	438 . .	(?) . .	484
<i>Dracontius</i>		456 . .	
<i>Martianus Capella</i>		474 . .	
<i>Avitus</i>		490 . .	
<i>Boëthius</i>	470 (?) . .		524 (?)
<i>Verrantius Fortunatus</i>	530 . .		

II. In the above list, some who precede Lucretius must be thrown out of consideration altogether. We can attach no importance, in controverted points, to these early bards, of whom nothing has descended to us except short and mutilated fragments. It is well known that these scraps are all collected, at second hand, from the old grammarians and others, who cited them for the purpose of proving or illustrating particular points, which seldom have any reference to quantity. The quotations, it would seem, were frequently made from memory, and therefore subject to every kind of change and corruption in the first instance, in addition to the subsequent mutilations which they suffered in transcription, arising from the strange and uncouth dialect in which many of them were expressed.

III. The comic dramatists, Plautus and Terence, must also, in strictness, be excluded. We are still comparatively ignorant of the laws by which their verse is regulated, notwithstanding the labors of such men as Erasmus, Scaliger, Faber, Hare, Bentley, Hermann, and a host of others.

IV. Lucretius and Catullus, although inferior in genius to none of their successors, scarcely occupy the first rank in the estimation of the Prosodian, because they may be said to exhibit the language in its transition state, at a period when much of the ancient roughness was removed, but when it had not yet received the last brilliant polish.

V. Virgil, Horace, Tibullus, Propertius, and Ovid are our great standards; yet even among these slight differences may be perceived. The first two never admit the double *i* in the genitive of nouns of the second declension in *ium* and *ius*, which is common in Ovid; and the shortening of final *o* in verbs, which was afterward extended to nouns and adverbs, first begins to appear in the immediate successors of Virgil.

VI. Of the above, Propertius is the least valuable, on account of the small number and imperfections of the

Mss., which have, in many passages, baffled the acuteness of the most practised editors.

VII. Next follows a group of seven, all of little moment. After these we come to Phædrus, whose fables are now generally received as authentic ; but the text is derived from one or two indifferent Mss., and is, consequently, in many places, confused and unsatisfactory.

VIII. With regard to those who come after, up to the end of the first century, it may be laid down as a rule, that their authority is admissible in points where we can obtain no information from purer sources, but must never be placed in competition with that of the great masters who went before.

IX. All the successors of Statius must be regarded as of little value for matters of prosody, except Calpurnius, Ausonius, and Claudian, the latter of whom is not more remarkable for the purity of his diction than for the false glitter of his style.

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